

# The Arabic School

## Administration, Faculty, and Staff

### **Director**

MAHMOUD ABDALLA, Assistant Professor of Arabic, Wayne State University; Ph.D., University of Edinburgh (U.K.)

### **Assistant to the Director**

KENNETH HABIB, Assistant Professor, California Polytechnic State University at San Luis Obispo; Ph.D., University of California at Santa Barbara

### **Assistant to the Director**

AHMAD KAROUT, Arabic Language Instructor, l'Institut Français du Proche-Orient de Damas (IFPO) (Syria), Diploma in French Literature, University of Damascus

### **Faculty**

AHMAD AL-GUINEEDY, Lecturer, Sultan Qabous University (Oman); Ph.D., University of Ulster (U.K.)

SAWSAN AWAD, Graduate Student, Wayne State University; B.A., Al-Najah National University (West Bank)

HASSAN BADAWEY, Assistant Professor, Aristotelian University (Greece); Ph.D., Aristotelian University (Greece)

HOUSNI BENNES, Lecturer of Arabic, Washington University (St. Louis); M.A. in Literature, Washington University (St. Louis)

MOHAMMAD BOUNEJMA, Assistant Professor of Arabic, Al-Akhawayn University (Morocco); Ph.D., Sidi Mohamed Ben Abdellah University in Fez (Morocco)

HRISTINA CHOBANOVA-ANGELOVA, Lecturer, Sofia University; M.A. in Arabic Studies, Sofia University (Bulgaria)

MOZNA DAJANI, Arabic Language Instructor, Emirates International School (United Arab Emirates); B.A. in Arabic, American University in Cairo

SAYED EL-SHENAWI, Arabic Language Instructor, Zayed University (United Arab Emirates); M.A. in Arabic Literature, Ain Sahms University (Egypt)



MILED FAIZA, Graduate Student, Wayne State University; B.A., Université du Centre, Faculté des lettres à Sousse (Tunisia)

SHOUKRI GOHER, Arabic Language Instructor, McGill University; B.A., Cairo University

ABEER HEIDER, Arabic Language Instructor, Arabic Language Unit, American University in Cairo; B.A., Cairo University

BURHAN KOROGLU, Assistant Professor of Arabic and Islamic Studies, Marmara University; Ph.D., Marmara University (Turkey)

NADER MORKUS, Lecturer of Arabic, University of Texas at Austin; M.A., University of Northern Iowa

NAWAL NASSER, Graduate Student, University of Texas at Austin; M.A., California State University at Fresno

HUSSEIN OBEIDAT, Associate Professor, Yarmouk University (Jordan); Ph.D., University of Illinois at Urbana-Champaign

ABDUL-KAREEM RAMADAN, Arabic Language Instructor, l'Institut Français du Proche-Orient de Damas (IFPO) (Syria); B.A., Damascus University

BAIAN RAYHANNOVA, Associate Professor, Sofia University (Bulgaria); Ph.D. in Arabic Literature, Moscow Institute for Oriental Sciences, Academy of Sciences (Russia)

MOHAMMAD SALAMA, Professor, Helwan University (Egypt); Ph.D., Cairo University

AMINA SALEH, Arabic Language Instructor, Arabic Language Unit, American University in Cairo; M.A. in teaching Arabic as a Foreign Language, American University in Cairo

SPENCER SCOVILLE, Graduate Student, University of Michigan; M.A., Georgetown University

ARMANDO VARGAS, Assistant Professor, Williams College; Ph.D., University of California at Berkeley



### **Arabic School Coordinator**

WILLIAM MAYERS, M.A. in Teaching History, University of Wisconsin at Eau-Claire

### **Bilingual Assistant**

LEYLA KAMALIK, Teaching Assistant, Middlebury College;  
B.A., Dartmouth College

### **Graduate Interns**

PAUL WULFBERG, Graduate Student, Georgetown University;  
B.A., Swarthmore College

RANIA AL-ZUBAIDI, Graduate Student, Jordan University for Science and Technology; B.A., Jordan University for Science and Technology.

### **Technical Assistant**

SEAN LENA, Student, Middlebury College

## **Program of Studies**

### **ARBC 3101-3102-3103-3104 Elementary Arabic (Level 1)**

The beginning level is designed for students with no prior knowledge of Arabic. During the first week, elementary level students sign a modified pledge allowing them to interact with their instructor in English while in class. In all other aspects of their daily life in the school, beginning level students abide by the full Language Pledge. From the first day of classes, students are exposed to authentic reading and listening materials. They engage in functional activities, often in small groups, necessary to their survival in the school community and later on in an Arab setting. Students at the elementary level are introduced to the use of Arabic computer software and to listening materials in digitized form and on the Internet. Reading assignments from Arabic sources on the Internet are also a feature of this level. Students write long compositions and make oral presentations in class in a way that makes the use of Arabic a natural process and helps students at this level blend in with students from higher levels. Students are expected to spend between four and five hours outside of class working on assignments and preparing for next day's class. (4 units)

**Required Texts:** *Alif Baa, An Introduction to Arabic Letters and Sounds*, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 2nd edition,



2005; *Al-Kitaab fii Tacallum al-cArabiyya: A Textbook for Beginning Arabic, Part I*, 2nd edition, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 2004; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.

### **ARBC 3197-3198-3199-3200 High Elementary Arabic (Level 1.5)**

This course of study is designed for students who have had some exposure to Arabic through an academic institution, through living for a period of time in an Arab country, or through private tutoring in the language. Students at this level typically come from different backgrounds, have studied using different textbooks, and have different levels of proficiency. Students are expected to use Arabic exclusively from the outset and all instruction is conducted in Arabic. Students in this level are exposed to authentic reading and listening materials that are of more depth and length than those used in Level 1. The speaking and writing assignments are more varied and more demanding than Level 1 assignments. Students at this level are required to write and edit their compositions using Arabic word-processing software available at the School, in addition to other technological features such as digitized sound for *Al-Kitaab* lessons and reading and listening assignments from the Internet. Students are expected to spend between four and five hours a day outside of class working on assignments and preparing for next day's class. (4 units)

**Required Texts:** *Al-Kitaab fii Tacallum al-cArabiyya: A Textbook for Beginning Arabic, Part I*, 2nd edition, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 2004; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.

### **ARBC 3201-3202-3203-3204 Intermediate Arabic (Level 2)**

Students placed in Level 2 normally have taken two or three semesters of Arabic in an academic setting and have knowledge of the basic grammatical and lexical features of Arabic. Sometimes a "lower intermediate" class is created to accommodate those students whose proficiency and language skills require that they go at a slower speed than regular intermediate students. Typically, students in the lower intermediate class have finished only two semesters of college Arabic, or more than two semesters but have been away from the language for some time. The objectives of Intermediate Arabic are, in general, to solidify knowledge of the basic rules of Arabic grammar, to expand vocabulary in terms of complexity, and to increase the acquisition of words for active use in a wide variety of topics and settings. Emphasis is placed on the use of authentic reading and listening materials, and on communicative writing and speaking tasks. Students at the intermediate level



are required to go to all Arabic lectures and movies. Usually, there are homework assignments designed to enhance each student's benefit from the cultural activities. At the end of the course, students at the intermediate level are expected to write a long composition of at least 1,200 words. Oral presentations of 15 to 20 minutes are regular activities at this level. In addition, work outside of class requires an average of four to five hours a day. (4 units)

**Required Texts:** *Al-Kitaab fii Tacallum al-cArabiyya: A Textbook for Beginning Arabic, Part I*, 2nd edition, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 2004; *Al-Kitaab fii Tacallum al-cArabiyya: A Textbook for Beginning Arabic, Part II*, by Brustad, Al-Batal, & Al-Tonsi, Georgetown University Press, 1997; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.

### **ARBC 3301-3302-3303-3304 High Intermediate Arabic (Level 3)**

Students at this level have a broader range of vocabulary, more fluency in speaking, and more advanced skills in Arabic than students at the regular Intermediate Arabic level. The main objective of this course is to move students in a short period of time across the threshold of the high intermediate level of proficiency and provide opportunities and learning strategies towards the advanced level of proficiency. This level is characterized by extensive readings and discussions on a multitude of political, social, cultural, and literary topics. Writing assignments are geared toward stylistic and aesthetic aspects of the Arabic language. Students produce lengthy expository and argumentative discourse. Attending lectures and films and participating in follow-up discussion sessions either with their instructor or the visiting lecturer are regular features of class activities. Listening activities focus on authentic materials of considerable length and content. At this level, students choose one of the colloquial dialects offered in the School. The objective is to equip students with the necessary conversational skills that would enable them to engage in meaningful discourse with educated Arabs in a medium that is not considered artificial or unfamiliar in the Arab World. The study of the dialect is uniquely integrated into the general curriculum emphasizing the linguistic realities in the Arab World. Work outside of class requires between four to five hours a day. (4 units)

**Required Texts:** *Al-Kitaab fii Tacallum al-cArabiyya: A Textbook for Beginning Arabic, Part II*, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1997; *Al-Kitaab fii Tacallum al-cArabiyya, Part III (Preliminary Edition)*, by Brustad, Al-Batal, & Al-Tonsi; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.



#### **ARBC 3401-3402-3403-3404 Advanced Arabic (Level 4)**

Students accepted at this level are expected to have mastered language mechanics and possess the high intermediate level of proficiency in Modern Standard Arabic. The course is designed to enable students to attain solid, advanced level proficiency or higher in the various language skills. Readings at this level are extensive and varied in terms of genres and academic interests. They consist exclusively of authentic materials on various contemporary and classical topics in language, literature, and the social sciences. Chapters from books, novels, and lengthy articles form the backbone of this course. Students analyze the stylistic features of different genres and texts. Special emphasis is placed on understanding the nuances of the language and the use of idiomatic expressions and rhetorical devices. Home assignments are varied and typically consist of attending or watching a recording of a lecture, reading a chapter from a book and making an oral presentation in class based on that reading, engaging in a panel discussion with other classmates and one or more of the other instructors in the School, or watching a live TV broadcast (via satellite) of a cultural, historical, political, or religious nature. At the advanced level, students also study the basic structures and phonological system of one of the major colloquial dialects. Students are encouraged to adopt the same linguistic medium that intellectual and educated native speakers of Arabic adopt in their conversations on academic topics. The study of the dialect is uniquely integrated into the general curriculum emphasizing the linguistic realities in the Arab World. Work outside of class requires between four to five hours a day. (4 units)

**Required Texts:** *Al-Kitaab fii Tacallum al-cArabiyya, Part III*, by Brustad, Al-Batal, & Al-Tonsi; *Adawaat al-Rab* by Ahmed Taher Hasanein & Nariman Al-Warraki, American University in Cairo Press, 1994; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services; A variety of additional texts selected by instructor(s).

#### **ARBC 6510 Arab Culture and Society (Graduate course)**

This course is designed for very advanced students who have completed at least four years of Arabic. It is especially suited to graduate students, junior scholars, and those whose primary teaching and research are conducted in Arabic. Students explore various aspects of contemporary Arab societies including art, literature, media, and culture. They study classical and modern poetry, short stories, novels, and contemporary political discourses. Students address issues related to the development of Arab journalism and cinema including the influence of these on the shaping of public opinion. Students in this course have regular and frequent opportunities to expand their vocabulary in a broad range of debates surrounding these disciplines and in the



context of the Middlebury College's Arabic-only environment. Classes feature daily discussions as well as meetings with visiting scholars that work together to provide unparalleled exposure to high level Arabic. In addition, students review grammar and hone their writing skills by completing short daily essays, papers and final research projects. (2 units)

**Required Texts:** *Adawat al-Rabi* by Ahmad Taher Hasanein & Nariman Al-Waraki, American University Press, 1994; *Al-Mawrid Dictionary*, Dar-El-Ilm Lil-Malayeen, 1998; an assortment of novels, book chapters, short stories, poems, prose, autobiographies, texts, reports, articles and critiques.

## Clubs

In addition to regular coursework, all students are also expected to participate in a club of their choice. The clubs hold two-hour meetings once a week. The clubs are determined by student interest. Clubs offered in the past have included the following:

- (1) **Arabic Music Club:** Students worked on learning Arabic songs and folk dancing.
- (2) **Dance Club:** Students learn and practice basic techniques of Arabic dancing, and perform at functions for the Arabic School and Language Schools community.
- (3) **Calligraphy Club:** Students learn and practice the art of calligraphy, and produce a public exhibition of their work at the end of the summer session.
- (4) **Cinema Club:** Students watched an Arabic film every week and discussed its cultural and artistic content.
- (5) **Qur'an Club:** This club was based on reading some of the Suras of the holy text and their interpretations, and on learning the rules of recitation (*tajwiid*).
- (6) **Cooking Club:** Our students learned the art of Arabic cooking from their teachers who hail from several different countries in the Arab World. The whole School appreciated the weekly dish from the club.
- (7) **Literature Club:** Students read and discuss a collection of poems, short stories and literary texts written by famous Arab poets and writers. Students are also encouraged to write their own poems/stories and present them on the Arabic School's Talent Show at the end of the Summer Session.
- (8) **Bible Club:** Students practice reading chapters from the holy book in Arabic and discuss issues related to the traditions of the oriental churches in the Middle East.





# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/ada](http://www.middlebury.edu/ada).

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Arabic School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

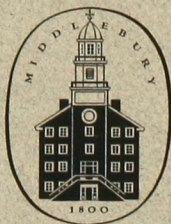
Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College





**The Language Schools**  
MIDDLEBURY COLLEGE  
Middlebury, Vermont 05753

*On the cover: For students of Arabic, calligraphy merges language with art.*





THE  
**Chinese**  
School

Summer 2006



# The Chinese School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

(802) 443-5510

E-mail: [languages@middlebury.edu](mailto:languages@middlebury.edu)

Web: [www.middlebury.edu/lc](http://www.middlebury.edu/lc)

## Summer 2006

## Intensive Immersion Program

### **Nine-Week Session**

June 16–August 18

Total Fees: \$7,700

(Tuition \$4,992; Board \$1,944; Room \$764)

### **Contents**

Letter from the Director .....	1
The Chinese School .....	2
Credit .....	3
Financial Aid .....	3
Scholarships .....	3
Enrollment .....	4
Application and Admission .....	4
Administration, Faculty, and Staff .....	4
Courses .....	5
Cultural Activities .....	8



## Letter from the Director

*The Chinese School at Middlebury College celebrates its 40th anniversary this year. We take great pleasure to present you with information on the life of the Chinese School at Middlebury College and our 2006 program.*

*With its long tradition of academic excellence, each summer the Chinese School offers its students a unique, unparalleled opportunity to learn Chinese language and culture. In nine short weeks, with the support of a dedicated faculty and staff, a rigorous, well-implemented curriculum, a speak-Chinese-only total immersion learning environment, and a low student-teacher ratio, our students make unimaginable progress. At the end of each summer, comparisons of entrance and exit speaking and reading proficiency test results lend clear credibility to this claim. We have built into our curriculum an active assessment component which monitors and measures students' progress. Our team effort ensures that students receive individual attention and continuous feedback. We also make sure that our students understand and carry out their responsibility to learn. Both teachers and students work diligently as coaches and learners, respectively, toward the same goal—to ensure that our students' ability to understand, speak, read, and write Mandarin Chinese improves dramatically day by day throughout the summer.*

*Life in the Chinese School is guided by but not limited to this goal. Every summer, we provide a wide range of cultural, interactive, and other types of activities. Playing on and cheering for our soccer team as it competes against the other language schools, for example, engenders camaraderie among students and faculty. Movies, lectures, concerts, and art exhibits provide numerous avenues for gaining access to the Chinese culture. Picnics, hikes, cooking activities, or simply hanging out with teachers and fellow classmates give us opportunities to relax and make acquaintances which often lead to life-long friendships. Living the Middlebury Chinese School experience drives both the students and the faculty to discover strength and resolve previously unrealized. It also brings them a profound sense of joy and satisfaction as they taste the fruit of their effort at the end of the program.*

*The Chinese School at Middlebury College does not just offer a first-rate language learning program, it offers a life experience that each student and teacher will always look upon with fondness, pride, and a deep sense of accomplishment long after leaving Middlebury.*

*I thank you for taking the time to learn about our program. I hope that you will find the information in this bulletin useful, and that you will get in touch with us. We look forward to hearing from you.*

*Jianhua Bai, Director*



# The Chinese School

The Chinese School offers a nine-week intensive program each summer with courses in modern Mandarin at beginning, intermediate, and advanced levels I and II, as well as one course in beginning Classical Chinese. These courses are designed to help learners develop and improve their listening, speaking, reading, and writing skills. The curriculum at all levels also aims at helping learners acquire and expand their knowledge of Chinese culture.

**Total Immersion** — In the context of complete immersion in an intensive Chinese language environment, students will have ample opportunity to acquire and improve their ability to communicate in both spoken and written Chinese. Teachers and students adhere to a strict “Chinese Only” language pledge. Students will be exposed to texts prepared in both traditional and simplified characters as well as to a variety of vocabulary and usages current in both mainland China and Taiwan. Language learning activities, to be conducted both in and outside of class, include various types of drills and simulations of real life situations requiring the use of spoken and written Chinese. These exercises, which emphasize the development of good language learning strategies, also seek to help students become more resourceful learners and successful users of Mandarin Chinese.

**Intensive** — Due to the extremely high level of intensity of this program, students should not have any other obligations during the nine-week session. They should anticipate devoting a great deal of time to study in addition to their scheduled four hours of classes Monday through Friday. It is not advisable for students to plan to spend weekends away from Middlebury. For relaxation and additional opportunities to learn the language and the culture, students will participate in other activities such as movies, lectures, picnics, sports, calligraphy, painting, Tai-Chi, Chinese chess, drama, singing, poetry recitation, cooking, and radio broadcasting.

**Rigorous Assessment** — Students (other than beginners) will take entrance proficiency tests on their listening, speaking, reading, and writing skills for placement and exit proficiency tests to determine progress made during the summer. Throughout the course, students will be rigorously assessed and their progress will be carefully monitored and discussed with them.

**Low Faculty-Student Ratio** — The average faculty-student ratio in the Chinese School is approximately one to six. The faculty is recruited upon the



basis of excellence in teaching Chinese as a foreign language. Most of the faculty members grew up in China or in Taiwan, with the exception of one or two non-native instructors who have near-native proficiency in Chinese. All the teachers and students live together in the Chinese language dormitories and take their meals together in the Chinese language dining hall, thus allowing the faculty and Chinese-speaking staff to interact with the students in Chinese on a daily basis.

### **Credit**

Credit is defined in terms of units. One unit equals three semester hours. The course of study offered in the nine-week session of the Chinese School awards four units (twelve semester hours) of undergraduate credit. The three-week non-degree course awards one unit (three semester hours) of graduate credit. *All credits expire after ten years.*

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

### **Auditing**

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the Language Schools Handbook.

### **Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer Language Schools, including the Chinese School. A financial aid information packet, including an application and instructions, accompanies the promotional material published by the Language Schools each year.

### **Scholarships**

The following scholarships have been established in honor of faculty of the Chinese School: The Ta-Tuan Ch'en Scholarship and The Feng Ming-Hui Scholarship. The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from an appropriate scholarship listed above or from the general grant fund.



## **Enrollment**

Upon acceptance, all students must pay a non-refundable \$300 enrollment deposit to be applied to the tuition charges.

## **Application and Admission**

Application materials for the 2007 summer session will be available in the Fall of 2006 from:

### **The Chinese School**

Sunderland Language Center

Middlebury College, Middlebury, Vermont 05753

(802) 443-5510

languages@middlebury.edu • www.middlebury.edu/ls

## **Administration, Faculty, and Staff**

Director: JIANHUA BAI, Professor of Chinese,  
Kenyon College; Ph.D., University of Pittsburgh

Administrative Assistant Director: LISA LIN, Lecturer,  
University of Akron; M.A., University of Akron

Coordinator: ANNA SUN, B.A. Johnson State College

Bi-Lingual Assistant: JOY BLOSER, Middlebury College

## **Lead Instructors**

Beginning Chinese (Level I):  
MEIQING ZHANG, Lecturer in Chinese,  
Brown University; M.A., Brown University

Intermediate Chinese (Level II):  
JIN ZHANG, Lecturer in Chinese,  
Massachusetts Institute of Technology; M.A., Nankai University



Advanced Chinese I (Level III):

YU WENYAO, Lecturer, University of California, Los Angeles;

M.A., Taiwan Normal University

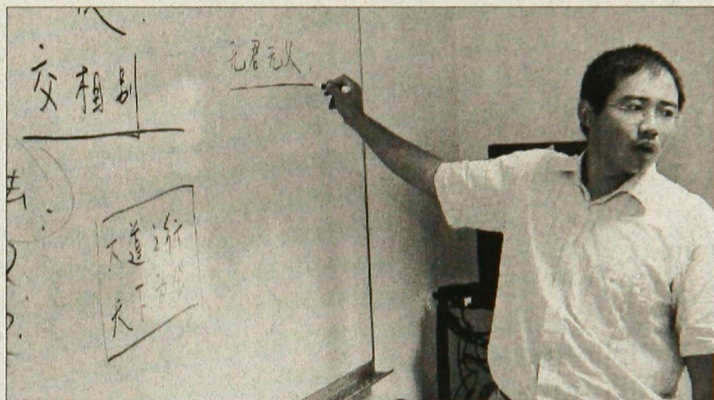
Advanced Chinese II (Level IV):

FENGTAO WU, Lecturer in Chinese,

Washington University; M.A., Indiana University

Classical Chinese (Level V):

Staff



## Courses

### **3101-3102-3103-3104 Beginning Chinese (Level I)**

Zhang and staff

This course is designed to help students develop functional language ability in spoken and written Mandarin Chinese in order to meet the basic needs in their personal and academic lives requiring the use of Chinese.

Activities designed for the course include intensive drills on sounds and tones, vocabulary, grammatical constructions, and traditional and simplified characters in meaningful contexts. There is extensive practice in using Chinese in culturally authentic situations. Both pedagogically prepared texts and authentic materials including a wide variety of realia will be used in this course. (4 Units)

**Required Texts:** T. Richard Chi, *Beginning Mandarin Chinese: the Textbook*, forthcoming, Cheng & Tsui Company; T. Richard Chi, *Beginning Mandarin Chinese: the Workbook*, forthcoming, Cheng & Tsui Company.

**Required Dictionary:** *Concise English-Chinese Chinese-English Dictionary*: Commercial Press.



### **3201-3202-3203-3204 Intermediate Chinese (Level II)**

Liu and staff

This course is designed for students who have successfully completed a rigorous one-year college course in spoken and written Mandarin Chinese or its equivalent. While many of the linguistic tasks students will learn to handle are similar to those of Level I, the level of language required to carry out these tasks is more advanced. In this course, students will be required to comprehend and produce paragraph-level Chinese.

Rigorous practice of spoken and written Chinese in complex communicative activities will be complemented by intensive drills to fine-tune pronunciation, expand vocabulary, and internalize more complex grammatical constructions. Students will also do intensive reading of expository writings on a variety of cultural topics. This course is conducted in Mandarin Chinese. (4 Units)

**Required Texts:** T. Richard Chi, *Intermediate Mandarin Chinese: the Textbook*, forthcoming, Cheng & Tsui Company; T. Richard Chi, *Intermediate Mandarin Chinese: the Workbook*, forthcoming, Cheng & Tsui Company.

**Required Dictionaries:** Ding, G., Ed., *A New English-Chinese Dictionary*, University of Washington Press; Ding, G., Ed., *A New Chinese-English Dictionary*, University of Washington Press.

### **3301-3302-3303-3304 Advanced Chinese I (Level III)**

Yao and staff

Designed for students who have completed two years of college-level training in Chinese, this course aims at helping students solidify their ability to comprehend and produce paragraph-level Chinese. It seeks to enable students to understand face-to-face conversations as well as to comprehend both spoken and written Chinese in formal *shumianyu* Chinese on most familiar topics, give factual accounts, and write various types of correspondence, simple essays and reports. Authentic materials, including newspaper reports and radio and TV broadcasts, will be used in this course. This course is conducted entirely in Mandarin Chinese. (4 Units)

**Required Texts:** Bai J., et al, *Across the Straits*, Cheng & Tsui Company; Bai J., et al, *Beyond Basics*, Cheng & Tsui Company; Liu, I. and Li, X., *A Chinese Text for a Changing China*, Cheng & Tsui Company.

**Recommended Dictionaries:** Ding, G., Ed., *A New English-Chinese Dictionary*, University of Washington Press; Ding, G., Ed., *A New Chinese-English Dictionary*, University of Washington Press.



### 3401-3402-3403-3404 Advanced Chinese II (Level IV)

Wu and staff

This course is designed to help students comprehend and produce discourse-level Chinese characterized by factual as well as abstract elaboration on most familiar and some unfamiliar topics. Authentic materials are used exclusively, and the course is conducted in Mandarin Chinese. It is designed for students who have completed three years of training in all four skills.

In this course, students will read rigorously both literary and non-literary texts written in advanced *shumianyu* language on a wide range of topic areas related to current events, social sciences, history, and literature. Students will be required to write extensively in the expository style. Their written work will be corrected and discussed in individual sessions. (4 Units)

**Required Text:** Coursepack will be provided.

**Recommended Dictionaries:** Ding, G., Ed., *A New English-Chinese Dictionary*, University of Washington Press; Ding, G., Ed., *A New Chinese-English Dictionary*, University of Washington Press.

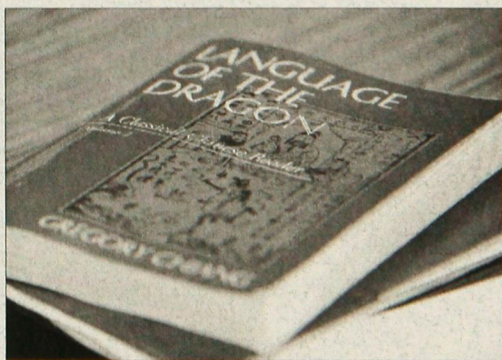
### 3501-3502-3503-3504 Classical Chinese (Level V)

Staff

This course, conducted entirely in modern Chinese, is designed for students with no previous training in the classical language but with a minimum of three years of training in modern Mandarin. This course is designed to train students to read Classical Chinese and to enhance proficiency in modern Chinese. Comparisons will be made between Classical Chinese and modern Chinese in the areas of lexicon, syntax, semantics, and cultural context. Materials to be covered in this course are selected from the vast store of classical texts. (4 Units)

**Required Text:** Chiang, Gregory, *Language of the Dragon Vol. 1*, Cheng & Tsui Company. Hou/Shoo, *Hu Shi Reader*, Yale University Press.

**Recommended Dictionary:** *Xiandai Hanyu Cidian*, Commercial Press, Hong Kong.





## 6501-6502-6503-6504 Principles and Practices of Teaching Chinese as a Foreign Language (TCFL)

Bai and Cui

This course is an intensive three-week non-degree graduate course for current CFL teachers and students of CFL pedagogy. Participants will investigate how theory and research relate to local decisions on organizing and planning for instruction in a CFL program. Through lectures, discussions and, most importantly, hands-on experience, participants will learn to: understand what it means for CFL learners to develop their communicative competence; identify critical issues in CFL pedagogy; and develop the ability to plan and implement pedagogically sound and effective classroom activities. Participants will meet 3-4 hours daily. They will be required to observe and critique classroom procedures, strategies and teaching techniques proven to be effective for students at the Middlebury College Chinese School. Classes will be conducted in Chinese. Readings will include both Chinese and English references.

### *Tentative Reading list:*

Ellis, R. *Second Language Acquisition*. Oxford University Press; Kubler, C. et al. *NFLC Guide for Basic Chinese Language Programs*, The Ohio State University Press; James Lee and Bill Vanpatten. *Making Communicative Language Teaching Happen*. McGraw-Hill; Walker, G. and S. McGinnis. *Learning Less Commonly Taught Languages: An Agreement on the Bases for the Training of Teachers*. OSU Foreign Language Publications; Walker, G. 2000. "Performed Culture: Learning to Participate in Another Culture," In Richard D. Lambert and Elana Shohamy (Eds.), *Language and Pedagogy: Essays in Honor of A. Ronald Walton*.

## Cultural Activities

Each summer, the Chinese School offers a wide variety of lectures, films, and performances to provide a cultural as well as linguistic immersion.

In addition to their regular classwork, students are offered opportunities to participate in classes relating to Chinese culture. These classes meet in the afternoons once a week for an hour. The classes are determined by student interest. In the 2004 summer session, classes were offered in: Calligraphy, Folk Singing, Folk Dancing, Tai Chi, Regional Cooking, Chinese Knot-tying, and Radio Broadcasting.





# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/~ada](http://www.middlebury.edu/~ada).

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Chinese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College





**The Language Schools**  
**MIDDLEBURY COLLEGE**  
Middlebury, Vermont 05753

*On the cover:*  
*Brief but intensive student-faculty one-on-one sessions are held daily in the school.*





THE  
**French**  
School

Summer 2006  
Academic Year 2006–2007



# The French School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

(802) 443-5510

FAX: (802) 433-2075

E-mail: [languages@middlebury.edu](mailto:languages@middlebury.edu)

Web: [www.middlebury.edu/ls/french](http://www.middlebury.edu/ls/french)

## Summer 2006

## Intensive Immersion Program

### Seven-Week Language Session

June 30–August 18

Total: \$5,850

(Tuition \$3,744; Board \$1,512;

Room \$594)

### Six-Week Graduate Session

July 3–August 18

Total: \$5,700

(Tuition \$3,744; Board \$1,404;

Room \$552)

## The School in France/Academic Year 2006–07

### *Graduate and Undergraduate Programs*

Traditional M.A. tuition (*Paris*), year: \$15,200

M.A. with Internship tuition (*Paris*), year: Not offered 2006–07

Undergraduate year tuition (*Paris and Poitiers*): \$16,400

Undergraduate semester tuition (*Paris and Poitiers*): \$8,200

## Contents

Welcome .....	1
French at Middlebury.....	2
Graduate Degrees.....	2
Credit .....	3
Transfer Credit.....	3
Auditing.....	4
Financial Aid .....	4
Enrollment .....	4
Application and Admission .....	4
Placement and Orientation .....	5
Attendance .....	5
Administration, Faculty, and Staff.....	6
Intensive Language Program.....	12
Graduate Program .....	20
Activities .....	36
The School in France .....	38



*Bienvenue à l'École française!*

Welcome to the French School!

**This year the French School is celebrating  
its 90th anniversary.**

**Come and celebrate with us!!!**

**E**very summer since 1916, the French School has created an intensive, fully immersive French-speaking environment inside and outside the classroom.

Each level of the program has its own challenges, but all partake of the special Middlebury experience. The key to that experience is the famous *engagement d'honneur*, or language pledge, which requires students to speak only the language they are studying.

Your willingness to sign the *engagement* is a guarantee that you are truly serious about your course of study. The *engagement* requires a concentration rarely found even in the countries where French is spoken. In fact, many tell us they learned more French in six or seven weeks of structured and constant language use at the French School than they did during a much longer period abroad.

The French School curriculum includes courses in language, linguistics, literature, culture and society, and language-teaching pedagogy. In the same way we look for variety and mix in our program and our approaches to teaching, the faculty and curriculum regularly represent the variety of venues in which French is used: Paris but also other regions of France, France but also francophone areas like Africa, Quebec, and the Caribbean.

Our preference for diversity extends outside the classroom as well, in the many co-curricular activities that are offered or that spring up in response to student interest: lectures, films and plays, plastic arts, the choir and the cabaret, cooking, sports like soccer and tennis, *la pétanque*, hiking in the magnificent Vermont setting, and more. All in French, of course!

It is in the interweaving of academic and cultural programs that one finds the uniquely exceptional essence of Middlebury College and its French School.

I have always been in awe of what our students are able to achieve, and I'm sure you'll find the results are impressive and rewarding.

I look forward to seeing you soon. *Amicalement, et à bientôt!*

Aline Germain-Rutherford

Director



## **French At Middlebury**

The French School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading to the M.A. or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend an academic term in Paris or Poitiers, and for graduates who complete their M.A. degree with an academic year in Paris.

### **GRADUATE DEGREES**

#### **Master of Arts**

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written French. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in French, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Paris. The program provides a broad base in language, linguistics, literature, civilization, culture and society, and pedagogy. It is designed to be a self-contained entity rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

For further details, please see "Graduate Courses" below.

#### **Doctor of Modern Languages**

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French as well as a graduate-level command of the second language are prerequisites for entrance to the program. Degree requirements include a qualifying paper; eight upper-level graduate courses in French; three graduate courses in a second language (German, Italian, Russian, or Spanish); a comprehensive examination in French; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.



For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at: Sunderland Language Center, Middlebury College, Middlebury, VT 05753; (802) 443-5508.

## **Credit**

Credit is defined in terms of units. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100–400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program comprises three graduate courses, for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits earned toward a degree expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate class rank.

## **Transfer Credit**

After formal admission to the program, candidates for the M.A. and D.M.L. degrees may request permission from the coordinator of their school to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Final approval will come from the Registrar's Office. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must be taught in French in the areas of language analysis and linguistics; civilization, culture and society; literature; or professional preparation, and must not duplicate courses already taken for degree credit.

All units counted toward a degree must be taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits' and units' validity toward a Middlebury degree expires after ten years, whether earned at Middlebury College or transferred from another institution.



## **Auditing**

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

## **Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

## **Enrollment**

Upon acceptance, all students must pay a \$300 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session is granted only exceptionally, by the Director of the French School, and must be requested, in writing, from the Coordinator of the French School before the beginning of the session. The extra course fee for the six-week session is \$1,200.

## **Application and Admission**

Application materials for the 2007 summer session and the 2007–2008 academic year abroad will be available as of November 2006 from:

Middlebury College Language Schools  
Sunderland Language Center  
Middlebury College  
Middlebury, VT 05753  
802-443-5510  
languages@middlebury.edu  
[www.middlebury.edu/lc/application.html](http://www.middlebury.edu/lc/application.html)

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high-school graduates.



## Placement and Orientation

All students undergo a variety of placement tests at the beginning of the session. A variety of criteria are taken into account when placing students: structural command, writing ability, oral proficiency, etc. Our experience in placing thousands of students allows us to discount certain problems that may appear important to students while focusing on others that they may consider secondary. Students who may disagree with their placement should register a request for a change (request forms can be obtained from the School office). ***However, no course or level change at the undergraduate level will normally be implemented until after the third day of classes.***

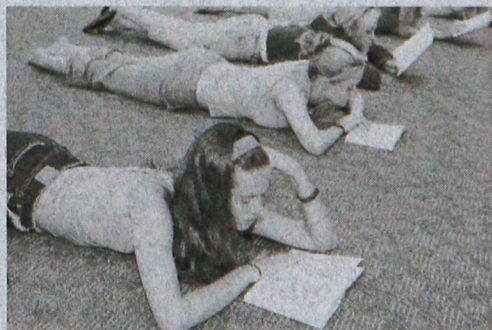
To avoid any error, the School administration will request confirmation from instructors that a student may, in fact, be better placed in another course or level. Instructors will observe the student's work closely, and submit a collective recommendation.

Graduates wishing to change a course should obtain the authorization and signature of both professors involved (Add/Drop forms can be obtained from the School office). All requested changes will be dependent on space availability.

## Attendance

Because of the highly intensive nature of the program, attendance is compulsory at every class session. The only possible exceptions are ***documented*** cases of accident, medical treatment, illness (physical or mental), as well as family or professional emergencies, and absences excused in advance. If a student must miss class for any of the aforementioned reasons, he/she should notify the instructor(s) immediately, ahead of time if at all possible.

Undocumented and/or unexcused absences will lead to sanctions ranging from a reduction of final grade to dismissal from the program without a grade and without a refund (see details in the *Student Handbook*). In case of repeated absences that can be explained by a legitimate cause, we reserve the right to ask a student to leave the program if it appears that he/she cannot meet the course requirements in a manner that is comparable to that of his/her classmates.





# Faculty and Staff

## Administration

### **Director: Aline Germain-Rutherford**

National 3M Teaching Fellow, Associate Professor and Director, Centre for University Teaching, University of Ottawa; Doctorat en Didactique/Didactologie des Langues et des Cultures Secondes, Université de Paris III – Sorbonne Nouvelle

### **Associate Director: Thierry Leterre**

Distinguished Professor of Political Science, Faculty of Law and Political Science, Versailles-St-Quentin-en-Yvelines; Doctor in Philosophy, University of Paris Panthéon-Sorbonne

### **Coordinator: Beverly Keim**

B.Sc., University of Illinois; Diplôme d'études françaises (CIEF Dijon), Diplôme Supérieur de français des affaires (CCI Paris/University of Illinois)

## Staff

### **Christophe Gros**, Bilingual Assistant, Communications

Licence ès-Lettres Modernes, Université de Provence Aix-Marseille I

### **Jason Martel**, Bilingual Assistant, Communications

French Teacher, Concord-Carlisle High School, Concord, MA;  
M.A. in French, Middlebury College

### **Nicole Rudolph**, Bilingual Assistant, Administration

M.A. in French, Middlebury College

### **Andrew Tourtelotte**, Bilingual Assistant, Administration

French Teacher, Boston College High School;  
M.A. in French, Middlebury College

### **Hitochi Yamaguchi**, Bilingual Assistant, Events

M.A. in French, Middlebury College



## **Faculty**

### **Tracy Adam**

Adjunct Assistant Professor of French, Columbia University and Barnard College; Ph.D. in French and Romance Philology, Columbia University

### **Bachir Adjil**

Chargé de cours en littératures francophones, Université de Paris VIII Saint-Denis; Doctorat en lettres modernes, Université de Paris VIII Saint-Denis

### **Dominique Agostini**

Maître de conférences à l'Université de Paris XII; Agrégé de sciences sociales et ancien élève de l'École Normale Supérieure de Saint-Cloud

### **Romain Bontems**

Enseignant, Français Langue Étrangère, Université de Paris X - Nanterre et Collège Interarmées de Défense (Paris); Maîtrise en Français Langue Étrangère, Université de Paris X - Nanterre

### **Virginie Corret**

Professeur agrégé d'éducation musicale, Collège Denis Diderot et Lycée Camille Saint-Saëns, Deuil-la-Barre; Maîtrise de musicologie, Bordeaux III; Première médaille en piano du Conservatoire National de Région de Bordeaux

### **Guillaume Costille**

Assistant linguistique; Étudiant en Sciences du Langage à l'Université Paul Valéry, Montpellier III

### **Florian P. Croisé**

Chargé de Cours de F.L.E. (Français Langue Étrangère) à l'Institut d'Études Politiques et l'Institut de Recherche Europe-Asie (Université Paul Cézanne), Aix-en-Provence; DEA en Sciences du langage, Université de Provence

### **Armelle Crouziers-Ingenthron**

Associate professor of French, Middlebury College; Ph.D in French and Francophone Literatures, Boston College

### **Renaud Fabbri**

Instructeur de français, Miami University; Maîtrise de Philosophie, Université Paris IV - La Sorbonne



**Alex Fancy**

National 3M Teaching Fellow, Professeur titulaire de français, Directeur du programme de théâtre et Fondateur-directeur de Tintamarre, troupe de théâtre bilingue, Mount Allison University, NB; M.A. in French, Western Ontario University

**Corinne Fertein**

Professeur d'anglais, Institut Commercial de Champagne Ardenne; Maîtrise d'anglais, Université de Paris III - Sorbonne Nouvelle

**Romuald Fonkoua**

Professeur de littérature francophone, Université Marc Bloch - Strasbourg II; Doctorat de littérature comparée

**Philippe France**

Professeur de langues, Études politiques et juridiques, Université de Paris I Panthéon - Sorbonne; Agrégation d'anglais

**Michel Gabrielli**

Ancien senior lecturer aux universités du Michigan (Ann Arbor) et du Wisconsin (Madison); Visiting lecturer au Département de français de Middlebury College

**Christine Guyot-Clément**

Professeur titulaire en didactique des langues et méthodologie de l'enseignement du FLE, Institut Catholique de Paris; Doctorat en linguistique

**Alain J. Hontanx**

Plasticien. Professeur honoraire d'Arts Plastiques. Chargé de cours à l'Institut d'Études Françaises pour Étudiants Étrangers, Université d'Aix - Marseille III; Agrégation d'Arts plastiques

**Josette C. Hontanx-Lhande**

Maître de Conférences, Département du Monde Anglophone, Université de Provence, Aix-Marseille I, Aix-en-Provence; Maîtrise de littérature américaine, Université de Provence, Aix-Marseille I

**Barbara Sicot Koontz**

Professeur de Français Langue Étrangère, responsable d'une section de français du Baccalauréat International, Fairfax County Public Schools; Doctorat d'État-Études Anglo-Américaines, Université de Paris IV- Sorbonne



**Christophe Lagier**

Associate Professor of French, California State University Los Angeles; Ph.D. in French Literature, Princeton University

**Dominique J-S. Lanni**

Chargé de Cours de Rhétorique et Argumentation à Columbia University in Paris; Doctorat en Langue et Littérature françaises, Université de Paris IV – Sorbonne

**Alexandra Laurent**

Professeur, Théâtre Ainsi de Suite, Aix-en-Provence

**Rachel Lauthelier-Mourier**

Maître de conférences à l'École Pratique des Hautes Études; Doctorat et Ph.D. de littérature française, Université de Paris-IV Sorbonne et Université de Montréal

**Roger Lauverjat**

Maître de conférence honoraire de littéraire comparée, Université de Perpignan; Agrégation de lettres modernes

**David Llorca**

Visiting Instructor of French, Université Centre College du Kentucky; DEA en Philosophie, Université Marc Bloch de Strasbourg

**Richard Mattei**

Professeur des Écoles, spécialisé dans l'acquisition de la langue, et chargé de pédagogie au centre de formation sporting club de Bastia; Certificat d'Aptitude aux Actions Pédagogiques Spécialisées d'Adaptation et d'Intégrations Scolaires

**Pierre-François Mourier**

Maître des requêtes au Conseil d'État et conseiller à la présidence de la République; Ancien élève de l'École normale supérieure (rue d'Ulm), agrégé de lettres classiques.

**Simone Muller**

Maître de conférences de littérature française, Université Marc Bloch - Strasbourg II; Agrégée de lettres classiques et Docteur de troisième cycle



**Catherine Noiray**

Agrégée de lettres classiques

**Jacques Noiray**

Professeur de littérature française, Université de Paris IV – Sorbonne; Agrégé de lettres et ancien élève de l'École Normale Supérieure

**Nancy O'Connor**

Lois Watson Professor of French, Middlebury College; Ph.D. in French, Cornell University

**Véronique Ogden**

Lecturer, École Supérieure de Commerce, Pau; CAPES d'anglais

**Laurent Patenotte**

Enseignant de français à St. Paul School; Maîtrise en littérature française, Université du Michigan à Ann Arbor

**Claude Pélopidas**

Directeur, École de Théâtre Ainsi de Suite, Aix-en-Provence; Maîtrise de Droit International, Université d'Aix-en-Provence

**Aya-Claire Rémon**

Maîtrise de FLE, Université de Paris 8; Professeur de FLE et de linguistique appliquée, Université de Paris I

**Sylvie Requemora**

Maître de Conférences en littérature française des siècles classiques, Université de Provence; Docteur ès-Lettres, agrégée et ancienne élève de l'École Normale Supérieure (Fontenay-Saint Cloud)

**Patricia Reynaud**

Associate Professor, Department of French and Italian, Miami University of Ohio; Ph.D. in French Literature, University of Oregon, and Diplômée de l'Institut d'Études Politiques de Paris

**Nicolas Rousselier**

Maître de conférences des Universités à l'Institut d'études politiques de Paris; Doctorat d'histoire à l'IEP de Paris (qualifié aussi en science politique)



**Charles Sala**

Professeur d'Histoire de l'art, Université de Paris X - Nanterre; Doctorat en Histoire de l'Art, Université de Paris X - Nanterre

**Élise Salaün**

Chargée de cours à l'Université de Sherbrooke (1999–2005); Ph.D. en Études littéraires, Université de Sherbrooke (Canada)

**Kogh Pascal Somé**

Professeur Certifié de linguistique française, Université Paul Valéry Montpellier III et Université de Cergy-Pontoise (France); Doctorat en Sciences du langage

**Didier Tejedor de Felipe**

Professeur de Français Langue Étrangère et de linguistique française, Université Autonome de Madrid; Doctorat en philologie française

**Bonnie Woolley**

Chef de chœur et chanteuse professionnelle; DEA en anglais de spécialité/ didactique des langues





## Intensive Language Program/Premier cycle

The Intensive Language Program (seven-week session) is designed for people whose proficiency in the French language is similar to that of a college undergraduate, from pure beginner to intermediate and advanced. Each level of the program involves four or five hours of classroom instruction per day and carries a total of three units of credit (the equivalent of nine semester hours). A weekly pronunciation workshop is open to all on a first-come, first-registered basis. Although all students must sign the Language Pledge, those who place at the beginner levels may observe a modified version of the Pledge for the first ten days of the session. All books required for the courses will be available for purchase from the Middlebury College Store. Students will arrive on Friday, June 30th, and courses begin on Monday, July 3rd.

### Level I: Beginners 3101-3102-3103

Coordinator Barbara Sicot Koontz  
Richard Mattei

French 3101-3103 is intended for students with no previous experience with the French language. Using *French in Action* as a method of “controlled immersion,” the course emphasizes communicative proficiency, with special attention to the development of oral and listening skills, self-expression, and cultural insights. Classroom activities are varied and interactive and are focused on acquiring all four language competencies (listening, speaking, reading, and writing) simultaneously – always in the context of a cultural narrative. Each lesson begins with a rapid flow of authentic French presented in realistic, everyday circumstances, supported by video presentations and a comprehensive workbook. Free-form classroom interactions are balanced with structured grammar and vocabulary drills. By the end of this seven-week immersion program, students will be able to navigate a variety of real-world situations *en français*.

**Text:** Capretz, Pierre, *French in Action*, 2nd edition, parts 1 and 2, and workbooks (New Haven, Yale University Press, 1994).

### Level I.5: Beginners 3201-3202-3203

Romain Bontems  
Laurent Patenotte

French 3201-03 is for students with minimal previous exposure to French but who are not yet able to function independently in full immersion. Employing *French in Action*, this course focuses on progressively improving written expression, reading comprehension, and idiomatic oral production. At the end



of the seven-week course, participants will be able to demonstrate pronounced improvement in both their cultural and linguistic competency.

**Text:** Capretz, Pierre, *French in Action*, 2nd edition, parts 1 and 2, and workbooks (New Haven, Yale University Press, 1994).

## **Level II: Early Intermediate 3211–3212–3213**

Coordinator Corinne Fertein

Simone Muller, Véronique Ogden

Level Two is an integrated, intensive program for students who have received some previous instruction in (or exposure to) French, but who have reached only minimal proficiency and are not yet able to function independently in full immersion. Level Two focuses on:

- Developing listening comprehension, oral competence, and socio-cultural communicative proficiency;
- Systematic acquisition of strategies for oral and written expression through progressive practice, with topical review of basic morphological and syntactic structures;
- An overview of various cultural aspects of French-speaking communities worldwide, through readings and recordings.

The course is divided into 3 units. Students will be taught 4 classes a day: Vocabulary and civilization (3211); Introduction to literature (3212); Oral activities (3213); and a grammar class.

**Texts:** This course makes extensive use of authentic materials: literary excerpts, magazine and news articles, comic strips, songs, film clips and web sites. In addition, the following texts are required: Poisson S, Mimran R et Mahéo-Le Coadic M., *Grammaire expliquée du français Niveau intermédiaire* (CLE International 2002); Poisson S, Mimran R et Mahéo-Le Coadic M., *Exercices Grammaire expliquée du français* (CLE International 2003); Breton G, Bérard E, Canier Y, Lavenne C, Tagliante C., *Studio 100 Niveau 2 Livre de l'élève* (Didier 2002); *Le Robert Micro, dictionnaire d'apprentissage de la langue française* (Edition Poche, Édition 1998).

## **Level III: Upper Intermediate 3305–3306–3307–3308**

Coordinator: Josette C. Hontanx-Lhande

Florian P. Croisé, Alain J. Hontanx, Dominique J-S Lanni

Level Three is for students who have had significant previous instruction in French and who are already able to function independently in full immersion. Typically, students at this level demonstrate textual/writing ability beyond the sentence level. The individual components of the program are designed to complement one another, and all include intensive study of the language. Students will also arrive at a broader appreciation of French and Francophone cultures and literatures. N.B. All four courses are required.



The four course segments share the following common objectives:

- develop aural/oral proficiency through use of video and audio-based media, movies, songs, and TV programs. Students will be invited to express themselves in real-life conversations. Emphasis will be placed on pronunciation, intonation, sentence rhythm.
- integrate the characteristics of non-verbal language into communication in French (gesture, posture, facial expression, voice inflection, etc.)
- review selected grammatical structures in close coordination with topics and activities taught in class.
- provide a broad introduction to French and Francophone literature and literary styles through the study of short stories, poems and excerpts from novels.

**Texts:** Delatour, Jennepin, Léon-Dufour, Teyssier, *Nouvelle Grammaire du Français* (Paris, Hachette, 2004); *Le Robert Micro-Poche* (Paris, Le Robert).

### **3305 Le Langage de la publicité/The Language of Advertising**

Alain J. Hontanx

Composed of words and images, the language of advertising reflects the tastes and needs of an ever-changing society. This course will deal with how its messages function—through slogans, plays on words, idiomatic expressions, etc. as well as work on verbal description of the image itself. Typical aspects of daily contemporary French and francophone civilization will be considered. Some of the selected examples will reveal the obvious relationship of Advertising and Art. In the process students will acquire a thorough knowledge of the main periods of French History of Art. Essentially oral, this course is meant to improve students' abilities to express themselves in contemporary French. (.5 unit)

**Text:** Course pack of literary texts, posters, flyers, radio and TV messages, etc., from France and the French-speaking world.

### **3306 Le Français dans tous les sens/Language and the Senses**

Josette C. Hontanx-Lhande

An approach to the expression of feelings and emotions, the course's thorough investigation of vocabulary and expressions pertaining to each of the five senses will help master the skills needed in speaking and writing. Delerm's *La première gorgée de bière* and other literary excerpts will serve as models and provide examples of various stylistic techniques. Study of other writings and television programs will help define French feelings, tastes, and attitudes. Is there, for example, such a thing as "*le goût français*"? In addition, a specific study of French behavior will focus on how the French use space and body language. (.5 unit)

**Texts:** Philippe Delerm, *La première gorgée de bière* (Gallimard-Jeunesse, Paris).



Course pack of literary excerpts (C. Baudelaire, H. Bosco, Brillat-Savarin, M. Du Camp, A. Ernaux, J. Green, N. Nothomb, Stendhal, H. Troyat, P. Valéry, P. Verlaine et al.).

### **3307 A travers cinéma, chansons et littérature/**

#### ***Through Cinema, Songs and Literature***

Florian P. Croisé

Through the examination and use of authentic French materials, the course will discuss current topics in French society and focus on oral language (pronunciation, communication...). Aural and visual materials will include feature-length films, songs, and literary texts (Poetry, drama, and short story). (1 unit)

**Texts:** coursepack of literary texts; Molière, *Le Bourgeois gentilhomme*; Guy de Maupassant, *Boule de suif*.

**Films:** *Huit femmes*, *On connaît la chanson*, *Les choristes*.

### **3308 Introduction au(x) monde(s) francophone(s)/**

#### ***Introduction to the Francophone World(s)***

Dominique J-S. Lanni

In this course students will discover the peoples and cultures of various francophone regions, such as Quebec, Morocco, French Guyana, Lebanon, or the Antilles, through a variety of documents that will demonstrate the range and diversity of francophone cultures: short stories, plays, songs, recipes, etc. Authors to be considered include Milan Kundera, Michel Tremblay, Jacques Roumain, Copi, Ferdinand Oyono, Tahar Ben Jelloun, Jacques Rabemananjara, Kim Lefèvre, Salah Stétié, et Dewé Gorodé. Students will also continue to perfect their oral and written competence in French through individual and group presentations. (1 unit)

**Texts:** Kundera, *Jacques et son maître. Hommage à Denis Diderot en trois actes* (Gallimard, Paris, 1988); Roumain, Jacques, *La Montagne ensorcelée* (La Tour d'Aigues, L'Aube «Classiques francophones» 2006); Oyono, Ferdinand, *Le Vieux nègre et la médaille* (La Tour d'Aigues, L'Aube «Classiques francophones» 2006).

**Recommended texts:** Chen, Ying *L'Ingratitude* (Arles, Actes Sud, 1995); Ben Jelloun, Tahar, *L'Enfant de sable* (Paris, Editions du Seuil, 1985 «Points»); Lefèvre, Kim, *Retour à la saison des pluies* (La Tour d'Aigues, L'Aube, 2004 «L'Aube poche»); Tremblay, Michel, *Les Belles-Sœurs* (Montréal, Léméac, 1972); Copi, *Une Visite inopportune* (Paris, Christian Bourgois éditeur, 2003).



## Level IV: Advanced

Coordinator: Tracy Adam

Bachir Adjil, Dominique Agostini, Romuald Fonkua, Patricia Reynaud, Nicolas Rousselier, Kogh Pascal Somé

This level has a three-tiered structure (each course carries one unit of credit):

All students **must** take the course in advanced grammar and composition (section A or B);

They choose **one** of the one-hour morning courses on contemporary French civilization;

They choose **one** of the two-hour afternoon courses on literature, art, and philosophy;

They opt to sign up for the weekly writing workshops that complement the writing course and for the weekly oral-and gestural-expression workshops.

### 1. Required writing course

#### 3411 Écrire: de la grammaire au texte/

##### *Advanced Grammar and Composition*

Kogh Pascal Somé

This course enables students to construct progressively a repertoire of textual forms (narrative, descriptive, expressive, argumentative) in order to communicate flexibly and fluently in writing. Concurrently, students will review fundamental grammatical structures and principles through numerous and varied exercises. This class includes a daily plenary session (1 hour) and is complemented by a voluntary writing workshop.

**Texts:** Delatour et al, *Grammaire du français* (Hachette, 2004); Boularès et Frérot, *Grammaire Progressive du français, Niveau avancé* (CLE International, 2004); Girardet et Frérot, *Panorama de la langue française, Méthode de français 3* (CLE International, 2001).

### 2. One-hour civilization courses

#### 3433 Savoir vivre et rites sociaux/*Historical and Sociological Approach to Social Interaction in France*

Dominique Agostini

As with any other language and culture, speaking French is not enough to communicate in France. Understanding *étiquette* and mastering the social rules and codes which are at the root of civilization (N. Elias) are also essential to interpreting different contexts of communication. The objective of the course is to explain how social interaction, as described by Erwin Goffman, works in a French context. Historical and social outlooks will be presented as an introduction to practical contemporary situations.

**Text:** Sabine Denuelle, *Le Savoir-vivre* (Paris: Larousse, 1996).



### **3435 La France en crise et la mondialisation/**

#### ***France in Crisis and Globalization***

Patricia Reynaud

How does France, a country on the decline for over a century, react to the pressure caused by globalization? The elites, as well as extremist political parties (especially the right-wing *Front National*) have been opposed to globalization and have looked for scapegoats in the crisis facing the French economy. They have found them in “Brussels” (European-Union technocrats), immigrants, and that big inimical brother: the United States. During the last few years, however, French discourse has evolved progressively from anti- to “alter-globalization,” a trend represented by such public figures as Pierre Bourdieu or José Bové, and organizations such as Attac.

**Texts:** “Altermondialistes de tous les pays,” *Dossiers du Monde Diplomatique* #75, *Manière de voir* (juin-juillet 2004), *Le Monde diplomatique*; Philippe Moreau-Defarges, *La Mondialisation* (Collection *Que Sais-je* n.3 1687, Editions PUF, édition de 2005).

### **3436 Le Vingtième siècle français : Histoire, société, vie politique/**

#### ***Twentieth-Century France: History, Society and Political Life***

Tracy Adam

This course will study the major historical and socio-political events that have shaped twentieth-century France, including: lingering reactions to *l’Affaire Dreyfus* in the first years of the century; Vichy, collaboration and resistance during WWII; colonial wars, immigration and the emergence of multiculturalism; the events of May 1968; the rise of the far-right *Front National*, and current debates over the integration of citizens of foreign origin and the religious neutrality of the French state. Underlying each topic of study will be an inquiry into the changing face of French identity. The architectural evolution of living spaces will also be explored with, by way of example, the history of the creation of the *HLM*. Film, photography, music, and short readings will serve as backdrop to this interdisciplinary investigation.

**Text:** Photocopied course pack to be purchased at the college bookstore.

### **3. Two-hour arts, philosophy, and literature courses**

#### **3412 Les grands discours de l’éloquence politique française/**

#### ***The Great Speeches of French Political Rhetoric***

Nicolas Rousselier

This course will study a variety of modern political speeches from the French Revolution to today. It offers a panorama of the evolution of French political rhetoric according to its historical, political, intellectual, and religious context. Students will have the opportunity to become familiar with political literature



and will work on the art of rhetoric and political discourse in a concrete and lively manner, notably through enrichment of vocabulary, knowledge of the diversity of language styles, analysis of argumentation, and discursive strategies.

**Text:** Hubert Néant, *La politique en France aux XIX-XX s.* (Hachette Education, collection «Carré Histoire», 2000).

**Reference texts:** Guy Chaussinand-Nogaret, *Les grands discours parlementaires de la Révolution : de Mirabeau à Robespierre : 1789-1795* (Armand Colin, 2005); Eric Anceau, *Les grands discours parlementaires du XIX siècle, de Benjamin Constant à Adolphe Thiers, 1800–1870* (Armand Colin, 2005); Jean Garrigues, *Les grands discours parlementaires de la Troisième République, tome 1, de Victor Hugo à Clemenceau : 1870–1914* (Armand Colin, 2004); Jean Garrigues, *Les grands discours parlementaires de la Troisième République, tome 2, de Clemenceau à Léon Blum: 1914–1940* (Armand Colin, 2004).

### **3434 Des cultures à l'écran: Texte, cinéma et multimédias de la francophonie/ A Global Approach to Francophone Literature and Cinema**

Bachir Adjil, Romuald Fonkoua

This course is an initiation into the literature and cinema of the French-speaking world. Students will analyze the sociocultural aspects of novels and their screen adaptations, and will then produce written compositions. Students will work with multimedia resources during classes, attend all lectures on topics related to the course, and view films outside class hours. Whenever possible, guest lecturers will be invited to share their expertise with the class. Themes to be studied include the colonial and postcolonial periods, exile and alienation, ideological discourse, problems of minorities in the global context, education, children in Africa (North and Sub-Saharan), and the role of women. Examples will be taken from such francophone films as *Pépé le Moko* (Julien Duvivier), *La bataille d'Alger* (Gillo Pontecorvo), *Omar* (Merzak Allouache), *Les silences du palais* (Moufida Tlatli), *Le Gône de la Chaaba* (Christophe Ruggia), *Inchallah dimanche* (Yamina Benguigui), *Rue cases nègres* (Euhzan Palcy), *Afrique je te plumerai* (Jean-Marie Teno), *L'Enfant noir* (Laurent Chevallier), *Sango Malo* (Bassek Ba Kobhio), and *Lumumba* (Raoul Peck).

**Text:** Photocopied course pack to be purchased at the college bookstore.

### **3437 L'Esthétique de la disparition dans la littérature depuis 1945/ The Aesthetics of Disappearance in Literature Since 1945**

Tracy Adam

This course will examine provocative literary works of contemporary French and Francophone fiction which share a common exploration of questions of disappearance, loss, withdrawal, secrets, and transgression. In addition to recent film and music, the course includes a panoramic introduction to theatrical works by Beckett and Koltès, novels by Duras, Perec, Monénembo, Camus,



Vian, Maalouf, and short pieces by Schwartz-Bart, Le Clézio, and Bassori. A short reading of a text by Paul Virilio will serve as a theoretical framework to the course. In addition to techniques for reading and writing critically in French, this course will follow a seminar-style format which will allow students to further develop their oral French as they engage in literary analysis, increase their vocabulary skills, and dramatically interpret scenes from the texts.

**Texts:** Marguerite Duras, *Moderato Cantabile* (Minuit, 1996); Georges Perec, *W ou le souvenir d'enfance* (Gallimard, 1993); Boris Vian, *L'Écume des jours* (Livre de poche, 1997), Bernard-Marie Koltès, *Roberto Zucco* (Minuit, 2001), Tierno Monénembo, *L'Aîné des orphelins* (Seuil, 2000), Samuel Beckett, *Fin de partie* (Minuit, 1990); Amin Maalouf, *Le Rocher de Tanios* (Livre de poche, 1996); Albert Camus, *La Chute* (Gallimard, 1972).

### **Atelier de lectures dramatisées et de prononciation/Dramatized readings, thematic and phonetics workshop for 6- and 7- week students.**

Coordinator: Michel Gabrielli

Aya-Claire Rémon, Florian Croisé et Véronique Ogden

Open to students on a voluntary basis. The theme of this year: Amérique-France, France-Amérique. This workshop will culminate in a public performance of dramatic readings in French, together with piano interludes played by V. Corret. Participants will meet in groups twice a week to read and rehearse selected texts, with special attention to the difficulties of French pronunciation. During the performance, set for the end of the session, each student will give a dramatic reading of one or more relevant passages and articles chosen from a repertoire of French and American authors including, for example, A. de Tocqueville, J-P Sartre, S. de Beauvoir, Mark Twain, J. Baudrillard, A. Bosquet, J. Flanner, A. Gopnik, L. Robitaille (Québec), P. Sollers, E. Wharton, B. Pivot, E. Weber, E. Hall, H. James, C. Roy, L. Wylie, J. Kramer, J. Romain, E. Paul.... There will be an emphasis on two-sided clichés, mutual prejudices, repeated miscommunications, bipartisan viewpoints, historical anecdotes, and socio-cultural incidents. The readings will be presented with attention to symmetry and balance. All texts to be assembled in a single photocopied packet. This workshop will help students work on specific difficulties of French pronunciation.

**Recommended texts:** Dansereau, *Savoir dire* Cours de phonétique et de prononciation (Edition Heath and Company, 1990); Charliac et Motron, *Phonétique progressive du français avec 600 exercices* (Edition Clé International, Collection Progressive du français, 1998); Charliac et al., *Phonétique progressive du français avec 400 exercices, niveau débutant* (Edition Clé International, Collection Progressive du français, 2003).



## Master of Arts in French (Six-week program)

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French or equivalent course work in French, and a grade average of B or better. In addition to students preparing for Middlebury's M.A. or D.M.L. degree, the École française welcomes each summer "non-degree" students (i. e., candidates for degrees at other institutions, or individuals who want to take advanced courses in French).

Graduate students will arrive on Monday, July 3rd, and courses begin on Thursday, July 6th.

Each course at the graduate level is worth one unit of credit, equivalent to three semester-hours unless otherwise indicated. A normal load is three courses (nine semester-hours), selected in consultation with the Director or Associate Director. Students enrolled in the Doctor of Modern Languages (D.M.L.) program take the same course-load as other graduate students, except in their first ("qualifying") summer, when one of the three units must be completed through FREN 6900, which is the writing of a research paper.

Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work. Permission to take an extra graduate course is granted only exceptionally, by the Director of the French School, and must be requested, in writing, from the French School coordinator before the start of the session.

Two types of courses are offered in the graduate program: 1) foundation courses (*cours de base*, 6500), which are designed to provide students with the linguistic, cultural, and literary skills needed for further study; and 2) specialized courses (*cours thématiques*, 6600 and 6700), which allow students to build upon this foundation and acquire broader and more sophisticated knowledge. Many courses change each year, depending on the faculty and their specialties, allowing for a variety of subjects and approaches.

Courses at the 500, 600, and 700 levels are essentially for students preparing for the Master of Arts or Doctor of Modern Languages degrees. They are also open to highly qualified undergraduates who have scored well on the placement test and are judged capable of doing work at the graduate level. Graduate students in their first summer normally take 500-level courses, while 700-level seminars are open to M.A. candidates nearing completion of the program, highly qualified master's candidates, and D.M.L. candidates.



All books required for the courses will be available for purchase from the Middlebury College Store. Returning graduate students are strongly advised to read certain books for some 600- and 700-level classes before the session.

One of the major missions of the French School graduate program is to meet the call for better teacher training, a national priority. Practicing teachers have historically represented a large proportion of our enrollment at the post-baccalaureate level, and we continually strive to offer courses and activities which help them improve as education professionals. Some of these courses strengthen their content knowledge in areas they themselves teach, such as A.P. French Literature; others, such as oral production and corrective phonetics, help improve their command of the language while demonstrating tools and techniques they can emulate with their own pupils. Students can also benefit by taking courses in FSL pedagogy and/or attend lectures, demonstrations, and workshops with pedagogical themes. Finally, they can take advantage of the French School setting to share ideas with their peers, as well as to observe our language courses and glean new insights into teaching. Note: Students who are currently in-service teachers are encouraged to bring with them the textbook(s) they use in order to participate in pedagogical workshops and seminars.

### **M.A. Degree Requirements**

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session. To receive the M.A. degree, the student must complete a total of twelve units. These may be obtained in a series of summer sessions on the Vermont campus, or by taking three units during a summer session and completing the requirements during a full academic year in Paris.

- Distribution requirements for the traditional M.A. when completed on the Middlebury campus:
  - a) three units in Language, including 6525 (*Introduction to Discourse Analysis*), a requirement for all Masters students, and both or one of either 6514 (*Oral production*) and 6509 (*Applied Stylistics I*), based on the placement test;
  - b) three units in Civilization, Culture, and Society;
  - c) three units in Literature;
  - d) a combination of three units from any or all of these: Language and Linguistics; Literature; Civilization, Culture, and Society; or Pedagogy.
- Distribution requirements for the traditional M.A. with the School in France:
  - a) 6525;
  - b) advanced composition, depending on the placement test results;



- c) two units in Literature;
- d) two units in Civilization, Culture, and Society;
- e) two units for MA thesis.

- Distribution requirements for the M.A. with Internship in Paris  
(in conjunction with Internships in Francophone Europe [IFE]):  
- *Not offered in 2006–07* -

Students have the possibility, both in Vermont and in Paris, to prepare an M.A. with a focus in Literature; in Civilization, Culture, and Society; or in Linguistics and/or Pedagogy. For these options, they will need to earn a minimum of 5 units in their focus area. In addition to the specific language requirements (6509 and 6514 in Vermont, and 5611 in Paris), coursework must include:

Focus in Literature:

FR 6525

5 units in Literature (including 2 units for thesis in Paris)

2 units in Civilization, Culture, and Society

Focus in Civilization, Culture, and Society:

FR 6525

5 units in Civilization, Culture, and Society (including 2 units for thesis in Paris)

2 units in Literature

Focus in Linguistics and/or Pedagogy:

FR 6525

5 units in Linguistics and/or Pedagogy (including 2 units for thesis in Paris)

1 unit in Civilization, Culture, and Society

1 unit in Literature

## **Transfer of Credit**

After formal admission to the program, candidates for the M.A. and D.M.L. degrees may request permission from the Language Schools' Associate Registrar to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Transfer-credit requests are to be sent to the School Coordinator. N.B.: Courses taken at other institutions and proposed for transfer toward the Middlebury M.A. degree must be taken after successful completion of the first summer session at the graduate level. Please see the "French at Middlebury" section above for more information on transfer credit.



## Graduate Courses/Deuxième et troisième cycles

N.B. While all coursework and daily activity is carried on in French, these descriptions appear in English to facilitate access by a variety of publics.

### Language and Linguistics/*Langue et sciences du langage*

#### **6509 Stylistique appliquée I: Maîtrise du discours écrit et du texte/ *Applied Stylistics I: Mastering Written Discourse and Text***

Catherine Noiray

This course is designed for those who need to improve the quality of their written French. Its goal is to familiarize students with major textual types (descriptive, narrative, and argumentative) and provide them with the conceptual and practical tools to produce their own texts. A review of the main grammatical difficulties involved in textual production will be complemented by practical and progressive exercises on constructing texts: crafting an outline, ensuring coherence, using transitions and connectors, etc. *N.B. Initially, first-year graduate students will be placed in this course on the basis of their score on the grammar/comprehension test and on the placement essay; although any remaining seats will be opened to other interested students, they should normally register in 6510.*

**Texts:** *Grammaire. 350 Exercices*, collection “Exerçons-nous”, niveau supérieur I (Paris: Hachette); Cendrars, *L’Or* (Paris: Gallimard Folio).

#### **6510 Stylistique appliquée II: Composition avancée/ *Applied Stylistics II: Advanced composition***

Alex Fancy

The purpose of this course is to help students acquire an advanced writing ability through systematic re-writing, and gain mastery over the development and coherence of the texts they produce. The goal is to be able to craft formal scholarly texts in French. Our work will be divided into two main parts—argumentative strategies and formal aspects of scholarly writing, using materials specifically designed for the course as well as a reference book.

**Text:** Meyer, Bernard, *Maîtriser l’argumentation* (Paris: Armand Colin, Collection “Cursus”, 2004); Siréjols & Claude, *Grammaire: niveau avancé, 450 nouveaux exercices* (CLE International, collection “Le nouvel entraînez-vous”, 2004)

#### **6514 Production orale et prononciation/ *Oral Production and Pronunciation***

Michel Gabrielli, Aya-Claire Rémon

In this course, students will develop and perfect their oral production skills, by means of various original supports and through a wide array of challenging



oral production activities. By working on the linguistic and socio-cultural dimensions of a variety of useful communicative speech situations, students will acquire and consolidate a more sophisticated and lasting proficiency in oral expression. Each class will include systematic work on pronunciation, carefully integrated into the program of the day or the week; practice and correction of French pronunciation, rhythm, and intonation through a wide array of oral exercises (discrimination, repetition, dialogues, in situation activities...). In all aspects of the course, improving communicative ability will be the priority.

**Text material:** a course pack including documents and support material, articles, and short collections of thematic material to stimulate debate/discussion; excerpts of plays, audio and video clips, etc.; Charliac & Motron, *Phonétique progressive du Français niveau intermédiaire* (Paris, CLE International, 1998).

*N.B. Initially, first-year graduate students will be placed in this course on the basis of their score on the oral interview; although any remaining seats will be opened to other interested students, they should normally register in 6612.*

### **6515 Des mots et des sens; approches de la traduction/ English-French Translation I**

Philippe France, Nancy O'Connor

A major source of difficulty at even a relatively advanced level in a foreign language arises from the distortions induced, most often unconsciously, by one's native language, in this case anglicisms. Using a comparative approach, this course will heighten awareness of the problems that arise when one moves from one language to another, help to identify techniques for addressing them, and then put those techniques into practice. We will use exercises based on the lexical and syntactical sources of errors (finding the right word, prepositions and complex conjunctions, verb tenses, etc.). Course materials will be accessible electronically (server and Internet). In the first part of the course (N. O'Connor: 7/3-7/26) we will concentrate on uses and misuses of the dictionary and some fundamental differences between English and French lexical resources; in the second part (P. France: 7/27-8/18) we will consider more specifically how the two languages take different paths to convey a similar reality.

**Recommended Texts:** a good bilingual dictionary such as Collins & Robert, and a monolingual dictionary, eg. Larousse's *Lexis de la langue française*.

Recommended but not required: Grévisse's *Le Bon usage*.

### **6524 Introduction à la linguistique/An Introduction to Linguistics**

Didier Tejedor de Felipe

In this course, students will discover the various domains of the language sciences and contemporary approaches to linguistics. We will focus particularly



on the properties of language as a specifically human activity with two concrete manifestations: the textual and the oral, as idiolects, sociolects, and dialects. In this perspective, we will examine the following dichotomies: *langue/parole*, competence/performance, synchrony/diachrony, as well as the main characteristics of the linguistic sign and language systems. These notions will be expanded upon in an initiation to fundamental concepts of the language sciences, taking into account objectives, problems, and the theoretical and methodological issues that each of them involves. Exercises in distributional analysis and formal manipulation will help students become familiar with the tools necessary to understand both aspects of language: form (phonetics, phonology, syntax, and morphology) and meaning (structural semantics and pragmatics).

**Text:** a coursepack will be provided.

**Recommended text:** M-P. Paveau et G-E. Sarfati, *Les grandes théories de la linguistique* (Armand Colin 2003).

## **6602 Linguistique énonciative et pragmatique linguistique/ Enunciative and Pragmatic Linguistics**

Didier Tejedor de Felipe

In this course, students will be introduced to the analytical tools of enunciative and pragmatic linguistics. These tools will be useful in interpreting texts, whether literary, political, advertising, or journalistic in nature. The objective of the course is twofold: it necessarily demands a critical attitude and thinking on the part of students, guided by the professor, about the concepts and theories associated with these two linguistic approaches. The chief goal, though, is to apply and check theses against a varied corpus, from the contextualized statement to the text fragment. More specifically, students will develop scientific rigour in their thinking about linguistics. By the end of the course, students should be able to answer the question: "What can I do, faced with any language-related item, using the tools at my disposition?" The content of the course will be organized into two main blocks: enunciative linguistics and argumentative linguistics.

**Text:** A course pack will be provided.

**Recommended texts:** D. Maingueneau, *L'énonciation en linguistique française* (Hachette 1999); M-P. Paveau & G-E. Sarfati, *Les grandes théories de la linguistique* (Armand Colin 2003).

## **6612 Le Petit Conservatoire / Theater and Language**

Alexandra Laurent, Claude Pélopidas

This course aims at developing ease, fluidity, and efficiency in oral expression through the medium of theater. By interpreting characters in short contemporary plays, students work both on phonetic and intonative accuracy and on



their body language. All those who engage in public speaking (teachers especially) will find dramatic training invaluable in improving the quality of their voice, of their posture, and generally in making them feel more comfortable when addressing an audience. Daily work includes vocal, breathing, and other exercises in addition to rehearsing a short play that will be performed in a public show toward the end of the summer session. *This course meets 2 hours daily.*

### **6615 D'une langue à l'autre, d'une culture à l'autre: traduction avancée / Advanced English-French Translation II**

Philippe France, Nancy O'Connor

This course is intended for students spending their third or fourth summer in the French School.

One quickly realizes that translation is not a scientific process of grammatical transposition: language, and languages, are the product of a long historical, social, economic, and cultural evolution. Passing from one language to another is therefore not simply replacing one word by another, but one cultural phenomenon by another. We will study this transposition of cultural phenomena, considering both written and spoken discourse. This will lead us to reflect on the most effective ways of going from English to French and from French to English, using examples from different language registers and fields as well as audio documents. During the session we will, on the one hand, examine theory and study the principles and strategies of translation, devices such as: borrowing (*emprunt*), copying (*calque*), literal translation (*mot-à-mot*), transposition, padding (*étoffement*), modulation, equivalence, and adaptation. Our other, practical, activity will be to apply these devices to illustrative texts in both languages, grouped under different headings: the family, people, education, food, taste, culture and the arts, etc., chosen for their cross-cultural relevance. Exercises will range from the translation of short expressions and of sentences calling for the devices that have been learned, to "fill in the blanks" practice with texts already in the target language but missing certain key elements. Course materials will be accessible electronically (server and Internet). The first half of the course will be taught by N. O'Connor (7/3–7/26); the second half by P. France (7/27–8/18).

**Recommended Texts:** a good bilingual dictionary such as Collins & Robert, and a monolingual dictionary, eg. Larousse's *Lexis de la langue française*.



Recommended but not required: Grévisse's *Le Bon usage*.

## Literature/Littérature

### 6525 De l'art de bien écrire : méthodes de l'analyse textuelle/

#### *The Art of Good Writing: Introduction to Literary Analysis*

Coordinator Sylvie Requemora

Armelle Crouziers-Ingenthron, Rachel Lauthelier-Mourier

This course involves the theoretical and practical study of French university writing techniques: linear analysis, composite commentary, and a dissertation based on a study of the art of argument and the construction of discourse. Serving as a common thread and basis for study will be works offering a specular analysis of the art of writing.

**Texts:** A coursepack with extracts from Aristotle, *Poétique*; Quintilien, *Art oratoire*; Du Bellay, *Défense et illustration de la langue française*; Descartes, *Discours de la méthode*; Boileau, *L'Art poétique*; Molière, *Cyrano de Bergerac*, Erasme, Fronton, etc., *Éloges paradoxaux*; La Fontaine, *Les Amours de Psyché*; Rousseau, *Discours sur les origines de l'inégalité*; Gide, *Les Faux monnayeurs*; Viala, Alain, *Naissance de l'écrivain : Sociologie de la littérature à l'âge classique* (Minuit, 1985).

### 6589 Introduction à la littérature maghrébine de langue française/

#### *Introduction to Maghrebian Francophone Literature*

Bachir Adjil

This course studies the history of French-language Maghrebian literature through works from the colonial and post-colonial periods by prominent authors and within main currents such as the "Algerianist novel." Beginning in the Fifties, this genre has distinguished itself by its literary qualities and discursive ambitions, a critical affirmation aiming to decipher social phenomena and denounce traditionalist practices. In the Seventies, a new generation of novelists came into its own in the three countries of French-speaking North Africa, searching for renewal of the genre (Rachid Boudjedra, Tahar BenJelloun, Mohammed Khaireddine), while the French language became, in the Eighties, a space where permissiveness could thrive (Tahar Djaout, Rachid Mimouni, Boualem Sansal, Assia Djébar). Lastly, we will examine the latest outposts of this field, the detective novel (Yasmina Khadra) and migrant literature.

**Texts:** Driss Chraïbi, *Le Passé simple* (Paris: Gallimard Folio, 2003); Albert Memmi, *La Statue de sel* (Paris: Gallimard Folio, 1990); Assia Djébar, *L'Amour, la fantasia* (Paris: Albin Michel, coll: Le Livre de Poche, 1995); Yasmina Khadra,



*Les agneaux du seigneur* (Paris: Julliard, coll: Pocket, 1998).

**6638 Voyage et Libertinage (17e-18e siècles) : Récits de voyages, romans et comédies / Travel and Libertinism (17th-18th centuries): Travel Writing, Novels and Comedies**

Sylvie Requemora

The genre of actual or imaginary travel offers the opportunity to examine questions particular to French literature (*l'ailleurs* or literary space, the Other, otherness, the relationship to authority, curiosity, exoticism, and openness to the world) along with more classical literary perspectives, while exploring the free thinking of philosophical authors who were ahead of their time.

**Texts:** Champlain, *Des Sauvages* (Gallica), Cyrano de Bergerac, *Les États et Empires de la Lune* (GF), Molière, *Dom Juan* (GF), Marivaux, *L'Île des Esclaves* (Poche), Prévost, *Manon Lescaut*, Montesquieu, *Lettres persanes*.

**6671 Le français québécois: langue et littérature du Québec/ Language and Literature in Quebec**

Élise Salaün

The goal of this course is to demonstrate how the French of Quebec constitutes not only the language of art and literature but an integral part of Quebecers' identity. By reading and discussing critical essays and diverse forms of literature such as folktales and legends, songs and novels, students will be exposed to the linguistic particularities of Quebec French, known as *québécoismes*. They will also understand how the language evolved throughout its history in a North American environment. In the 1960's, literature proved to be the perfect setting for this creative and original form of French language in both the cultural and political arenas of Quebec. Since this decade, several of these significant Quebecois texts, which will be discussed in this course, have transcended the borders of Quebec where they have enriched francophone literature globally.

**Text:** Weinmann et Chamberland, *Littérature québécoise, des origines à aujourd'hui*. Textes et méthode (Lasalle, Hurtubise-HMH, 1996).

**6675 Théorie et critique littéraires/Literary theory and criticism**

Roger Lauverjat

Numerous students enrolled in master's programs or preparing for the D.M.L. degree have in the past criticized the absence of courses teaching the critical methods for analyzing literary texts. This chiefly practical course attempts to remedy the situation by presenting an overview of the existing major currents. Twenty years after the success of "new criticism," the partisan passions, excesses, intellectual terrorism, and exaggerated use of jargon seem to have subsided and



it is now possible to study the different approaches from a more lucid and calmer perspective. Thanks to Antoine Compagnon, we now have an invaluable text to stimulate our reflection; his *Démon de la Théorie* (Le Seuil, 1998) will serve as our guide throughout the course. With this work, we will address the fundamental notions of literary theory: the specificity of literature; issues of author, reader, and style; the relationships of the text to the world; anchorage in history; the issue of literary value, etc. A collection of documents handed out to students will complement Antoine Compagnon's book: in particular, we will examine thematic criticism, and the approaches of imagination, intertextuality, and literary genre. Conducted in a discussion and dialogue format, this presentation of critical methods will quickly reveal that knowledge and the love of literature are inseparable.

**Text:** Antoine Compagnon, *Le Démon de la théorie- Littérature et sens commun* (Le Seuil, col. Points, Essais 1998).

### **6686 Passion, folie, et quête identitaire dans le théâtre français des XIX<sup>ème</sup> et XX<sup>ème</sup> siècles/Passion, Madness, and the Quest for Identity in XIX<sup>th</sup> and XX<sup>th</sup> Century French Theatre**

Christophe Lagier

The course will consider the links between passion, madness, and the quest for identity in six plays covering the major literary movements of the times: romanticism (Hugo and Musset), avant-garde (Jarry), traditional (Giraudoux), existentialism (Sartre), and absurd (Audiberti). It will also consider how Giraudoux and Sartre use classical myth to provide aesthetic or philosophic responses to the problems of contemporary man.

In its overall approach to XIX<sup>th</sup> and XX<sup>th</sup> Century French Theatre, this course will teach students to read plays critically, as well as to understand and analyze them in the context of the evolution of theatre over the last two centuries. "Close-reading" techniques will be used.

**Texts:** Hugo, *Hernani*; Musset, *Lorenzaccio*; Jarry, *Ubu Roi*; Giraudoux, *Electre*; Sartre, *Les Mouches*; Audiberti, *Le Mal court*.

### **6719 Rire avec Rabelais - Sourire avec Montaigne/ Laugh with Rabelais - Smile with Montaigne**

Roger Lauverjat

"When you do not know where you are going, remember where you came from." This saying, thought to be Chinese in origin by some, and by others, an example of African wisdom, will be our point of departure in a journey through two major texts of 16<sup>th</sup> century French prose: Rabelais' *Gargantua* (1534), and Montaigne's *Les Essais* (1580-1588). Rabelais (1494-1553) belonged to the early Renaissance generation: this was the era of faith in Man, the passionate rediscovery of the works of Antiquity, and interest in new



religious expression. *Gargantua* addresses all the big questions that grip humanists: education, war, politics, and religion. This work still surprises with its combination of seriousness and buffoonery. In the preface to his book, Rabelais reminds his readers that “to laugh is human.” We will attempt to understand laughter and analyze its different forms in order to appreciate its liberating function. From Rabelaisian laughter, we will proceed to Montaigne’s smile-inducing humour. While Rabelais expressed the optimism of the early Renaissance, Montaigne is a man of the mature Renaissance, a period of religious wars. The confidence and optimism of the first humanists was superseded by anxiety and doubt. The *Essais* were born of a France ravaged by violence. Concentrating our attention on a few of the essays, we will study the book’s essential themes: the intimate self-portrait, discovery of others, the role of books, education, politics, travel, doubt, the art of living, etc. Montaigne’s knowledge and reflection cannot be separated from the flavour of his writing—his taste for simple and unadorned speech, irony, and humour make *Les Essais* a unique work that continues to fascinate readers.

**Texts:** Rabelais, *Gargantua* (Pocket, 1998); Montaigne, *Les Essais* (Arléa, 2002).

## **6720 Roman et histoire au XIXe siècle—1830-1914/**

### ***The 19th Century Novel and History—1830-1914***

Jacques Noiray

*This course will meet two hours per day for three weeks (7/3–7/26).*

The goal of this course for advanced students is to examine the relationship between the French novel and the history of the 19th century. We will begin by looking at the origins of the new genre, the “historical” novel, starting with the 1830s (influence of Walter Scott and historical drama and the development of modern historiography). We will then analyze a few major works that are especially representative: the saga novel (Stendhal, *Le Rouge et le noir*), the socio-historical novel (Balzac, *Illusions perdues*, part 2), the historical reflection novel (Hugo, *Quatrevingt-treize*). All students will be asked to read these three texts. In addition, various other elements will be discussed, based on excerpts presented to students: the popular historical novel (Dumas) and the political novel (examples from Balzac, Stendhal, and Zola). Lastly, by analyzing short texts in detail, students will study different methods of incorporating historical events into fictional texts: local colour, the historical scene, and the literary representation of historical figures or events. In this way, we will demonstrate the links between historical and realistic novels. The course will conclude with



various reflections on the posterity of the 20th-century historical novel.

**Texts:** Stendhal, *Le Rouge et le noir* (édition de Michel Crouzet, Le Livre de poche classique n° 357); Balzac, *Illusions perdues* (édition de Philippe Berthier, GF Flammarion n° 518); Hugo, *Quatrevingt-treize* (édition d'Yves Gohin, Gallimard, Folio classique n° 3513).

## **Civilization, Culture, and Society / *Civilisation, Culture et société***

### **6520 Introduction au monde francophone / *Introduction to The Francophone World***

Romuald Fonkoua

This course introduces a major theme in French studies, whose understanding has become absolutely indispensable—for French teachers especially—in its many aspects: history, society, culture, language. Coursework will therefore combine a study of the French-speaking regions, of ways of expressing identity through the French language, and of language meeting culture, with an analysis of transnational francophone strategies for development and solidarity.

**Text:** A course pack will be provided.

**Recommended text:** Xavier Deniau, *La francophonie* (PUF, «Que sais-je»); Jacques Barrat, Claude Moisei, *Géopolitique de la francophonie, un nouveau souffle?* (La documentation française, 2004).

### **6632 Comprendre la France d'aujourd'hui : institutions, citoyenneté, économie et culture / *Contemporary Civilization of France: Institutions, Citizenship, Economy, and Culture***

Dominique Agostini

The goal of this course is to situate the most recent changes in French society in the context of long-term evolution and major trends. Rather than aiming for a factual account, we will envision the basic mechanism of a complex industrial society. A multidisciplinary approach will allow students to become familiar with economic, legal, and political aspects, as the course focuses on institutions (the state, the government, the legal and educational systems), economics (corporations, budgets, taxation, currency), health policies, the family, immigration, culture. For each one of these domains, we will stress factors of continuity and rupture, and acknowledge the importance of history. Classroom discussions will be supported by a regular reading of French newspapers and magazines, as well as selections from the textbook, *Les Institutions de la France*. Evaluation will involve a written research project in three stages.

**Text:** De Guenten et al., *Les Institutions de la France* (Paris: Nathan, 2004).



### **6637 La francophonie nord-américaine/*Francophony in North America***

Elise Salatin

This course will explore the issues that are unique to the diverse francophone cultures throughout North America. Acadia, Quebec, French Ontario, Manitoba, New England and Louisiana were all welcoming grounds to French-speaking settlers where their voices are still heard. Each region, however, evolved differently both culturally and linguistically depending primarily on the presence of English, the dominant language of North America. By looking at the socio-linguistic structures and the functioning of each of these communities, the similarities that link these Franco-North American communities will become apparent. Students will see how Quebec has become, through its history, institutions, demography, and geography, a major epicentre for North American francophone culture.

**Text:** Beaulieu et Bergeron, *Amérique française. L'Aventure* (Montréal, Éditions Fides, 2002).

### **6640 Histoire de France—de l'échelle métropolitaine à l'échelle-monde/*History of France—From the Metropolitan to the Global Level***

Nicolas Rousselier

This course offers students a condensed panorama of the principal changes marking the history of France since the Age of Enlightenment. France will be studied from the perspectives of the metropolis and its external relationships and actions (colonies, migrations, exiles, etc.). Two topics receiving particular attention will be the creation of the state-nation confronted with the instability of political regimes, and social, religious, and cultural identities, from the search for unity to recognition of minorities.

**Texts:** François Furet, *La Révolution*, tome I, *de Turgot à Napoléon, 1770–1814* (Hachette Littératures, collection «Pluriel», 2001); François Furet, *La Révolution*, tome II, *Terminer la Révolution: de Louis XVIII à Jules Ferry, 1814–1880* (Hachette Littératures, collection «Pluriel», 2001); Maurice Agulhon, *La République*, tome I, *L'élan fondateur et les grandes blessures, 1880–1932* (Hachette Littératures, collection «Pluriel», 1999); Maurice Agulhon, *La République*, tome II, *Nouveaux drames et nouveaux espoirs, 1932 à nos jours* (Hachette Littératures, collection «Pluriel», 1999).

### **6641 1930–2000 : la société française au miroir du cinéma/*Reflections of French Society in its Cinema***

Pierre-François Mourier

Tell me what cinema you produce, I will tell you the kind of society you have. In this course we will study how French society has evolved from the 1930s to the early 21st C. We will examine seven landmark films that capture their era



during the seven decades that saw France change from a class—ridden society of the 30s, cruel and carefree but sensing the threat of war (*La règle du jeu*, Jean Renoir, 1939), to contemporary France, still cruel but not analysed in terms of social classes (though have they really disappeared?)—a modern society where the loss of social cohesion translates into a loss of shared reference points (*Dixième chambre, instants d'audience*, Raymond Depardon, 2004). During the last seventy years France has known the horror of German Occupation and the collaborationist Vichy regime (*Les visiteurs du soir*, Marcel Carné, 1942); the pleasures of the paid annual summer holiday (*les Vacances de M. Hulot*, Jacques Tati, 1953); youth in revolt (*A bout de souffle*, Jean-Luc Godard, 1960); marriage in crisis and liberating lifestyles (*Domicile conjugal*, François Truffaut, 1970); redefinition of parenthood (*Trois hommes et un couffin*, Coline Serrault, 1985); fierce individualism and questioning the social model through the opposing realities of salaried private sector and government employees (*le Dîner de cons*, Jean-Marie Poiré, 1997). The course will combine sociological approaches and learning how to read a film (both for what its images show or hide) and will enable students to critically consider what the French call the “French model,” seen in its cultural, social, or economic organization.

#### **6659 La France : de l'anti-mondialisme à l'alter-mondialisme/ From anti-globalization to alter-globalization**

Patricia Reynaud

How do French intellectuals analyse globalization, progressively evolving from a position of anti- to one of alter-globalization? After a brief historical survey of globalization and the reactions it generated in France (rise of extremist parties, stigmatization of scapegoats such as new immigrants, the Americans as France's inimical brothers), we shall study the writings of a few committed intellectuals on our topic: Pierre Bourdieu, Jean Ziegler, Jean Braudillard... as they offer a critique of capitalism and a new approach on North-South relationships and development. The students will have to buy one book and a packet based on a special issue of «Le Monde Diplomatique».

**Texts:** Philippe Moreau Defarges, *La mondialisation* (PUF, Collection: Que sais-je ?, 6th edition, 2005); *Manières de voir*, les Dossiers du Monde Diplomatique no75, “Altermondialistes de tous les pays” Juin-Juillet 2004.

#### **6710 Des Modernes aux postmodernes—Les intellectuels/ From Moderns to Post-moderns—The Intellectuals**

Thierry Leterre

The figure of the “intellectual” is typical of French literary, political, and even artistic life. The word itself was created at the end of the 19th century in the break of the “Dreyfus Affair” when a group of journalists and writers took side with the wrongly accused Captain and publicly accused the army of forgery.



Ever since, the representation of the “intellectual” is intimately linked with the idea that words can make the difference in the public evolution of politics and that writers should commit themselves to such a task. The course will introduce major representatives of this conception of the connection between literature and politics, covering a wide approach of both the history of literature and politics from the 18th century with the rise of the great precursors, Voltaire and Rousseau, to contemporary times with the so-called “post-modern movement” and Michel Foucault.

**Texts:** A course pack will be provided.

**6739 L'art en France de l'Ancien régime au Néoclassicisme jacobin: la douceur de vivre laisse la place à l'inflexible vertu républicaine, 1684–1793/Art in France from the Ancien Régime to Jacobinic Neoclassicism: The Life of Ease is Replaced by Inflexible Republican Virtue, 1684–1793**

Charles Sala

The first part of the course will be devoted to the study of the Palace of Versailles, its park and fountains, and painted and sculpted decoration. We will focus particularly on the relationship between the mythological cycles selected by the King and the symbolic and visual expression of Louis XIV's absolute monarchical power. We will also examine court etiquette and associated activities. Last, we will analyze images illustrating the daily life of diverse social classes, fashion, and the principal trades. In the next section we will study the paintings of Claude Le Lorrain and Nicolas Poussin, forerunners of modern landscape painting. The section devoted to the 18th century will concentrate on the painterly art of Watteau, whose work is theatrical but also proposes a new concept of human relations, the renewal of nature and the French garden. We will conclude our study of the 18th century with the erotic and refined work of Honoré Fragonard. Last, we will study the Revolution of 1789 and the emergence of the neoclassical aesthetic, with David's rendering of Jacobinic radicalism. As the aristocracy were supplanted by the new collectors of the bourgeoisie, new aesthetic values emerged. The course will conclude with a study of the caricatures of the revolutionary era.

**Texts:** Given the exorbitant cost of art books, students should rather read certain books in the library: J. Levron, *La vie quotidienne à la Cour de Versailles*, Hachette, Paris, 1965; J. Wilhelm, *La vie quotidienne des Parisiens au temps du Roi Soleil*, Hachette, Paris, 1977; *Catalogue de l'exposition "Watteau"* (Grand Palais, Paris, 1985); *Catalogue de l'exposition "Fragonard"* (Grand Palais, Paris 1988); P. Lemoine, *Le Château de Versailles* (RMN et Albin Michel, Paris, 1987); A. Schnapper, *David* (Bibliothèque de Arts, Paris, 1980).



**6630 Didactique des écrits/Teaching Writing in an FSL course**

Christine Guyot-Clément

The 2-hour daily course will begin by covering the 4 basic competences and reflect on the notions of “text” and “the writing process” from an applied-linguistic perspective. Non-literary texts will be analysed in terms of rhetorical, argumentative, narrative, and stylistic devices in written communication. The progression of teaching writing to beginners through to advanced students will be analyzed carefully. A critical consideration of the special status of the French literary text in a FSL class will be conducted. This class will function in a hands-on, workshop environment and will rely extensively upon authentic written documents.

**6633 Chansons Francophones et applications pédagogiques/**  
*Songs of the Francophone world and their FSL classroom applications*

Bonnie Woolley

The songs of the Francophone world are very rich socio-culturally and linguistically. They are authentic reflections of different Francophone societies and are often very useful in an FSL class. However the use of songs in a classroom is often limited to a few traditional exercises and is often relegated to the role of supporting cultural content. But what if working with songs was not just a supplementary activity but the starting point of a learning process? This idea forms the basis for this course, open to all, including non-teachers. The course will be centered on a double axis: that of the study of Francophone songs as socio-cultural and linguistic documents and that of the songs as a pedagogical tool. Students will simultaneously be teacher and learner, performer and audience. This double axis approach will allow each student to reflect on his/her role in the process of learning and his/her position on the teaching-learning continuum. At the same time each student will develop a toolkit to exploit songs whether for use in the classroom or for personal enjoyment.

**Text:** A course pack will be provided.



**6696 Concepts de base en didactique des langues : l'apprenant, la langue, l'enseignant/Basic Concepts in Language Pedagogy: the Learner, the Language, the Teacher**

Christine Guyot-Clément

An historical overview and key linguistic concepts applied to language teaching, and the contributions of neuropedagogy, will provide a basis for discussion and development of pedagogical practices specific to teaching French as a foreign language. We will look at such issues as communicating in a foreign language, the interplay between memory and errors in the target language, teaching grammar, oral activities and speech acts, differential pedagogy and the choice of support materials, and the notions of progression and evaluation. We will also develop lesson plans and simulated classroom activities.

**Text:** Michèle Pendanx, *Les activités d'apprentissage en classe de langue* (Hachette FLE 1998).

**Atelier de lectures dramatisées et de prononciation/Dramatized readings, thematic and phonetics workshop for 6- and 7- week students.**

Coordinator: Michel Gabrielli

Aya-Claire Rémon, Florian Croisé et Véronique Ogden

Open to students on a voluntary basis. The theme of this year: Amérique-France, France-Amérique. This workshop will culminate in a public performance of dramatic readings in French, together with piano interludes played by V. Corret. Participants will meet in groups twice a week to read and rehearse selected texts, with special attention to the difficulties of French pronunciation. During the performance, set for the end of the session, each student will give a dramatic reading of one or more relevant passages and articles chosen from a repertoire of French and American authors including, for example, A. de Tocqueville, J-P Sartre, S. de Beauvoir, Mark Twain, J. Baudrillard, A. Bosquet, J. Flanner, A. Gopnik, L. Robitaille (Québec), P. Sollers, E. Wharton, B. Pivot, E. Weber, E. Hall, H. James, C. Roy, L. Wylie, J. Kramer, J. Romain, E. Paul.... There will be an emphasis on two-sided clichés, mutual prejudices, repeated miscommunications, bipartisan viewpoints, historical anecdotes and socio-cultural incidents. The readings will be presented with attention to symmetry and balance. All texts to be assembled in a single photocopied packet. This workshop will help students work on specific difficulties of French pronunciation.

**Recommended texts:** Dansereau, *Savoir dire* Cours de phonétique et de prononciation (Edition Heath and Company, 1990); Charliac et Motron, *Phonétique progressive du français* avec 600 exercices (Edition Clé International, Collection Progressive du français, 1998); Charliac et al., *Phonétique progressive du français* avec 400 exercices, niveau débutant (Edition Clé International, Collection Progressive du français, 2003).



## Activities

The French School offers several academically oriented seminars or workshops that meet periodically in support of various parts of the academic program:

**Atelier de lectures dramatisées (M. Gabrielli et Aya-Claire Rémon)**

**Intégration des technologies dans son enseignement (L. Patenotte)**

**Forum de pédagogie concrète (B. Koontz)**

**Atelier de méthodologies de recherche (T. Leterre)**

**Séminaire DML (T. Leterre & A. Germain-Rutherford)**

In addition, we propose a variety of complementary group activities, to provide students of all levels a chance to take a break from their formal studies while continuing to expand their competence in French and their knowledge of French ways and culture. The activities listed here will be presented in more detail at a special session on the afternoon of Wednesday July 5. The Cabaret will be held on August 11, and the French School Choir concert on August 16. There will also be theatre performances on August 6 and August 15.

**La Chorale française (B. Woolley)**

**Le Théâtre (Alexandra Laurent & C. Pelopidas)**

**Le Cabaret (Virginie Corret & Christophe Lagier)**

**L'Atelier d'arts plastiques (A. Hontanx)**

**Le Ciné-Club (R. Fonkoua)**

**L'Atelier de Cuisine (J. Hontanx)\***

**Le Club «Actualités» (D. Agostini & P. Reynaud)**

**Le Club d'aérobic (S. Requemora)**

**Le Potager (R. Bontems)**

**Le Football (C. Gros, B. Adjil)**

**La Pétanque (C. Gros)\***

**Le Tennis (R. Mattei)**

**Le Volleyball (B. Adjil & P. Somé)**

\* Space may be limited for logistical reasons. In such cases, there will be a sign-up sheet with a waiting list.



# The C.V. Starr-Middlebury School in France (Paris and Poitiers)

## **The Graduate School in Paris**

Paris offers incredible intellectual and artistic opportunities for graduate students in French and this is precisely why so many students choose to complete their M.A. degree in Paris. The program offers enough flexibility to allow students to prepare for admission to the best Ph.D. programs in the U.S. and in Europe, to prepare for teaching careers, or for careers other than teaching. Founded in 1949, the School in France is Middlebury's oldest site abroad. Our study center, *le Centre Madeleine*, is located near the *Place de la Concorde* in one of the capital's most famous historic areas.

## **Administration**

Resident Director: David PAOLI

Ph.D. in French Studies, M.A. in International Development Education, Stanford University; Maîtrise in French (Medieval) Literature, Université de Paris III.

Professor Paoli taught French at the University of Illinois at Chicago and Stanford University. At Stanford, he completed an M.A. in International and Comparative Education (1994) and a Ph.D. in French Studies (1996). David Paoli held the position of Assistant Professor of Francophone Studies at Dickinson College (PA) for 5 years, where he designed and directed a Francophone Africa Institute in Yaoundé, Cameroon in the summer of 1998. Dr. Paoli served as Director of Dickinson in Toulouse, France in 1999-2001. His teaching and research interests concern colonial and postcolonial studies, and the relationship between Algeria and France.

Student Affairs Coordinator: Danielle LACARRIERE

Licence in French Literature, Université de Paris IV.

Danielle's responsibilities include helping students to find housing and to adjust to life in the French capital, and encouraging them to take advantage of the many cultural offerings. Previous to working for Middlebury, Danielle's experience included 12 years in a teaching position for Choate-Rosemary Hall's program in France.

Academic Coordinator: Marie-Madeleine CHARLIER

D.E.A., Université de Paris I, M.A. McGill University.

Marie-Madeleine advises undergraduate students and is in charge of such matters as registration at the different institutions where students take courses and in-house course coordination. She also acts as administrative liaison between the School in France and the French institutions.



Program Assistant: Viviana LÓPEZ

M.A., French, Middlebury College; B.A., International Studies and French, Muhlenberg College.

Viviana first spent a semester in Aix-en-Provence (Spring 2000), as a student at the American University Center of Provence. Upon completion of her B.A. degree, she completed her Master's degree in French with Middlebury in Paris. As Program Assistant for the School in France, Viviana serves as the liaison between the students and the staff, looks after the students' well being and their integration into French culture and society, and organizes activities of cultural interest for them.

## **FACULTY**

Courses at *le Centre Madeleine* are taught by faculty members from various branches of the University of Paris and other institutions of higher education. The following is a list of faculty teaching for Middlebury at our Center in Paris.

**Alya AGLAN**, Agrégée d'histoire, Docteur en Histoire. Maître de Conférences, Université de Paris X et Chargée de cours, Institut d'Études Politiques de Paris.

**Dominique AGOSTINI**, Agrégé de sciences sociales, Docteur en sociologie. Maître de Conférences, Université de Paris XII.

**Bernard ALAZET**, Agrégé et Docteur en lettres modernes. Maître de Conférences, Université de Paris III.

**Pierre DE PANAFIEU**, Agrégé d'histoire, Directeur de l'École Alsacienne à Paris.

**Andrea DEL LUNGO**, Docteur en Lettres modernes, Maître de Conférences, Université de Toulouse.

**Marion GAILLARD**, D.E.A. et A.B.D. en histoire contemporaine, Chargée de cours, Institut d'Études Politiques de Paris.

**Patrick GUÉDON**, D.E.S.S. en didactique des langues.

**Christine GUYOT-CLEMENT**, Docteur en linguistique, enseignante à l'Institut Catholique de Paris.



**Audrey Lasserre**, D.E.A et A.B.D en Lettres modernes, Chargée de cours, Université Paris III.

**Annie-Claude Motron**, D.E.A en phonétique comparée, enseignante aux Cours de Civilisation Française de la Sorbonne.

**Perrine Nahum**, Docteur en sciences politiques, Chargée de cours, Institut d'Études Politiques de Paris.

**Jacques Noiray**, Agrégé et Docteur en lettres modernes, Professeur des Universités, Université de Paris IV.

**Martine Pretceille**, Docteur en sciences sociales, Vice-Présidente et Professeur des Universités, Université de Paris VIII.

**Nicolas Roussellier**, Agrégé d'histoire, Docteur en histoire contemporaine, Maître de Conférences, Institut d'Études Politiques de Paris.

**Mireille Sacotte**, Agrégée et Docteur en lettres modernes. Professeur emerita, Université de Paris III.

**Charles Sala**, Docteur en histoire de l'art, Maître de Conférences, Université de Paris X.

**Isabelle Schaffner**, Ph.D. in French et Docteur en Littérature anglaise, Maître de Conférences, École Polytechnique.

**Tumba Shango Lokoho**, Docteur en Littérature générale et comparée, Maître de Conférences, Université de Paris III.

**Audrey Stavrevitch**, D.E.A en Lettres modernes.  
Sandrine VASSILEFF, Certifiée d'histoire et DEA d'histoire.



## Living Abroad

Middlebury seeks to offer students abroad a blend of structure and independence. The College's role is to oversee the academic aspects of the experience, while students are responsible for their own finances as well as their living and travel arrangements. The School in France helps students secure housing.

## Housing in Paris

Participants in our undergraduate program in France live with French hosts or in private student residences. Graduate students in Paris may choose to find housing through the School in France. Most students rent studios or larger apartments; some choose to live with French hosts or in private student residences. All housing situations that we propose have been selected carefully by our housing coordinator and have been approved by former students. Travel to *le Centre Madeleine* is extremely convenient from anywhere in Paris as it is very central and travel to French universities is also easy given the efficiency of public transportation in the French capital.

## Financial Aid

Financial aid from Middlebury College is available only to students earning an undergraduate or graduate Middlebury degree. Undergraduates from other institutions are encouraged to contact their home financial aid and/or study-abroad offices to ascertain whether they are eligible to receive federal, state, or institutional aid to attend the Schools Abroad.



*Place de la Madeleine, Paris*



## The Undergraduate Program in France (Paris/Poitiers)

Middlebury's undergraduate programs in Paris and Poitiers are open to students with at least a B- average overall, a B average in their major, and a B average in French. They must also have reached a level of proficiency equivalent to the fifth semester of college French, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization. Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance into the undergraduate program, unless students do not have adequate language preparation in which case final acceptance into the program is conditional on successful completion of the French School during the preceding summer on the Middlebury campus. Students accepted to the undergraduate program are expected to maintain their overall academic average as well as their average in French throughout the term of study preceding their registration in Paris or Poitiers.

In France, students enroll in a program of studies designed to complement courses taken at their home institution. All instruction is in French. During the first two weeks, our Paris-bound students participate in an intensive preliminary session, a preparation for the French academic exercises. After this preliminary session, students may choose among the course offerings at the *Université de Paris*, the *Institut Catholique* and/or the *le Centre Madeleine* (in language, literature, cinema, theater, art, philosophy, musicology, history, economics, religion, and international relations). In Poitiers, students take all their courses at the *Université de Poitiers* in virtually all academic subjects.

Students majoring in political science or who have a strong interest in political science may choose to enroll in a special full-time, one-year program of study at the *Institut d'Études Politiques* of Paris leading to the *Diplôme du Programme International de Sciences Politiques et Sociales*. Candidates for acceptance in the *Programme International* must display strong language proficiency and a fair knowledge of current events. Semester students on our program now also have the option of enrolling in the *Programme International*, but only for a full course load at the *Institut d'Études Politiques*. Whether students plan to study at the *Institut d'Études Politiques* for the academic year or just for a semester, there is a separate application process for admission to the *Programme International*. Courses in studio art or music may be available to qualified undergraduate majors and minors by arrangement and under certain conditions. Prior approval by the student's advisor is required.



Although students are strongly encouraged to study in France for the academic year, a semester option is open to undergraduate students only. If applying for the semester option, students must state briefly in writing why they must choose it over the full year. In Paris, semester students are required to take a language course at the Middlebury center.

**For information and an application to the undergraduate program, please contact Middlebury College Off-Campus Study office at (802) 443-5745 or at [studyabroad@middlebury.edu](mailto:studyabroad@middlebury.edu).**

## The Graduate Program in Paris

### **M.A. in French**

In September, before the beginning of the academic year at the French universities, students enroll in a special preparatory session offered by the Middlebury School in France. Students participate in a thematic seminar designed to prepare them for advanced university work (including *analyse et commentaire de textes/documents*, *dissertation littéraire ou générale*, *exposé oral*, etc.).

During the academic year, students complete the equivalent of six units of coursework at one of selected branches of the *Université de Paris*, *Advancia (Chambre de Commerce et d'Industrie de Paris)* and/or *le Centre Madeleine*. Students may choose to complete interdisciplinary coursework, or to concentrate in French literary studies, French culture and society, or French linguistics and/or didactics. Students enroll in courses in literature (French and Francophone), history, art history, social studies, linguistics and/or language pedagogy. In the first few months of the fall semester, students participate in a workshop that introduces them to the methods of the MA thesis, required of all candidates for the M.A. degree. One unit in advanced composition and stylistics may be required based on placement test results. A maximum of three units may be taken at *le Centre Madeleine*.

### **M.A. in French with Internship: NOT OFFERED IN 2006-'07**

This program is designed for students with graduate-level proficiency in French who hope to launch careers in fields other than teaching. For an entire academic year, they experience first-hand the political, social, and cultural developments that the French capital has to offer. Students complete the program in one calendar year's time. The M.A. in French *with Internship* has three components: a summer of intensive language study at the French School in Vermont; academic coursework completed in Paris; and the internship component. Middlebury College is offering the M.A. in French with Internship in conjunction with *Internships in Francophone Europe (IFE)*.



IFE is a not-for-profit association founded in 1987 under, and operating according to, French law. IFE serves as a resource for advancing transatlantic understanding and contributing to French and European studies in the US, principally by providing students with the opportunity, the preparation, and the accompaniment for a cross-cultural immersion in contemporary French society. Through IFE, students plunge into contemporary France, alongside French professionals, and discover a lively French society moving in new directions, stimulating, contradictory, and creative. They discover different problems and different solutions to the same problems. From conversation and debate as well as from working on particular issues, the program enables students to piece together the French framework and to better understand their chosen field and its context in France and Europe.

After summer coursework on the Middlebury campus, and beginning at the same time as the traditional M.A. preliminary session, students participate in an intensive three-week preparatory session in Paris, organized for them by IFE.

After the preparatory session, during the fall semester, students complete the equivalent of four course units at one of selected branches of the *Université de Paris*, the *Institut Catholique*, *Advancia (Groupe Chambre de Commerce et d'Industrie de Paris)* and/or *le Centre Madeleine*. Students enroll in courses in literature (French and Francophone), history, art history, social studies, linguistics, and/or language teaching pedagogy. In addition, one unit in advanced composition and stylistics may be required based on placement test results. A maximum of two units may be taken at *le Centre Madeleine*.

By the end of November, final arrangements will have been made for internship placement. These are assigned according to students' expressed interests and background in various organizations in the political, social, cultural, or international sphere, and normally take place throughout the second semester on a full-time basis (at least 35 hours a week).

In the second semester, concurrent with the internship, students also engage in a seminar/tutorial which at first takes the form of a research-methods seminar, followed by regularly scheduled individual tutorial sessions on each student-intern's chosen thesis topic.



## **Application and Admission to the graduate programs in France**

Applications for the 2007–2008 academic year abroad will be available from the Language Schools as of November 2006. *Applications for the graduate program in Paris will not be accepted after May 1st.* Those applications will be acted upon as they are received and until all spaces have been filled, which could happen as early as March.

## **Doctor of Modern Languages**

D.M.L. students may be authorized to spend a semester or a full year at the School in France in Paris. Interested students should contact the office of the Dean of Language Schools and Schools Abroad at Middlebury College.

## **Selection of courses (M.A. programs) in Paris**

The following list is a selection of typical courses offered in recent years. It is possible that some of them may not be offered each year. For current lists and descriptions please consult the Web page: [http://www.middlebury.edu/academics/sa/france/program/grad/course\\_options/](http://www.middlebury.edu/academics/sa/france/program/grad/course_options/).



*Dining hall, Université de Poitiers*



## **PRELIMINARY AND RESEARCH METHODS COURSES (Middlebury)**

La presse écrite en France

Histoire de Paris de Lutèce à nos jours

Le personnage de roman

Comment réussir son mémoire de M.A.

## **LANGUAGE, LINGUISTIQUE ET PEDAGOGIE**

Pratique avancée de l'écrit (Middlebury)

Traduction (Middlebury ou Paris III)

Introduction à l'analyse linguistique (Paris III)

Questions d'énonciation (Paris III)

Lexicologie (Paris III)

Francophonie du nord (Paris III)

Francophonie du sud (Paris III)

Méthodologie de l'enseignement du français (Paris III)

Réflexion sur l'apprentissage d'une langue étrangère (Paris III)

Grammaire et enseignement (Paris III)



*Université de Paris*



## LITERATURE

Paroles de femmes dans la littérature antillaise (Middlebury)

La mesure du héros au 19<sup>ème</sup> siècle (Paris III)

L'imaginaire des Femmes aux 19<sup>ème</sup> et 20<sup>ème</sup> siècles (Paris III)

Poésie et réalité au 20<sup>ème</sup> siècle (Paris III)

L'intellectuel et l'artiste au 18<sup>ème</sup> siècle (Paris III)

Moyen Age: Quand les animaux parlent (Paris III)

Le Bourgeois au 19<sup>ème</sup> siècle (Paris III)

La guerre au 20<sup>ème</sup> siècle (Paris III)

Le roman africain et la narrativité (Paris III)

Écrivains, poètes et critiques d'art au 20<sup>ème</sup> siècle (Paris III)

Bon prince ou tyran ? La figure du roi à la Renaissance (Paris III)

Représenter les passions au 17<sup>ème</sup> siècle (Paris III)

Le sujet et la mémoire au 20<sup>ème</sup> siècle (Paris III)

Littérature et cinéma (Paris III)

Littérature et philosophie (Paris III)

Molière (Paris III)

Poétique du baroque (Paris III)



*Paris Metro Station*



## CIVILIZATION, CULTURE, AND SOCIETY

La France, l'Europe et le monde (Middlebury)

Histoire et mémoire de la Seconde Guerre Mondiale (Middlebury)

Déportation et génocide au cinéma (Paris III)

Cinéma et littérature (Paris III)

Initiation à l'analyse de films (Paris III)

Art du Moyen Age (Paris IV)

Art et architecture moderne (Paris IV)

Art contemporain (Paris IV)

Autour de Dada (Paris IV)

Histoire de la photographie (Paris IV)

Vie politique et sociale de la France au 20<sup>ème</sup> siècle (Paris IV)

Colonisation et Décolonisation (Paris IV)

La France de Louis XIV (Paris IV)

Aspects sociaux, économiques et géographiques de la France contemporaine:

le français des affaires (Students enrolled in this course can take the exam

for the *Diplôme supérieur de français des affaires* (DAF2) at the end of the

academic year.) (Advancia)

Economie Générale (Advancia)



*Foyer des Feuillants, Poitiers*



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/~ada](http://www.middlebury.edu/~ada).

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Portuguese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

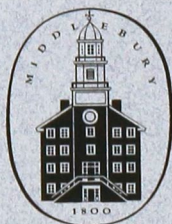
Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College





**The Language Schools**  
**MIDDLEBURY COLLEGE**  
Middlebury, Vermont 05753

*On the cover: Students prepare a scene in Claude Pélopidas' theatre class.*





THE  
**German**  
School

Summer 2006  
Academic Year 2006–2007



# The German School

MIDDLEBURY COLLEGE  
MIDDLEBURY, VERMONT 05753  
(802) 443-5203  
e-mail: [german@middlebury.edu](mailto:german@middlebury.edu)  
web: [www.middlebury.edu/ls](http://www.middlebury.edu/ls)

## Summer 2006 Intensive Immersion Program

- **Seven-Week Session**  
includes German for Singers  
and Vocal Coaches  
**June 30–August 18**  
Total: \$5,850  
Tuition: \$3,744; Board \$1,512; Room \$594
- **Six-Week Session**  
**July 3–August 18**  
Total: \$5,700  
Tuition: \$3,744; Board \$1,404; Room \$552

- **Three-Week Workshops**  
**July 6–27: Session I**  
Total: \$2,225  
Tuition: \$1,248; Board: \$695; Room: \$282
- July 27–August 17: Session II**  
Total: \$2,225  
Tuition: \$1,248; Board: \$695; Room: \$282

The School in Germany Academic Year 2006–07

**Graduate Program** Tuition: Full year — \$15,200

**Undergraduate Program** Tuition: Full year — \$16,400; Semester—\$8,200

### Contents

Letter from the Director . . . . .	1	Administration, Faculty, and Staff . . . . .	7
<b>The German School</b> . . . . .	3	Intensive Language Courses . . . . .	10
Graduate Degrees . . . . .	3	German for Singers and	
Credits . . . . .	4	Vocal Coaches . . . . .	13
Transfer Credits . . . . .	5	Graduate Program of Studies . . . . .	15
Auditing . . . . .	5	Three-Week Workshops . . . . .	19
Financial Aid . . . . .	5	<b>The School in Germany</b> . . . . .	20
Enrollment . . . . .	5	The Graduate Program . . . . .	20
Application and Admission . . . . .	6	The Undergraduate Program . . . . .	21



## Letter from the Director

*Willkommen in der Deutschen Schule!*

I would like to invite you to our 92nd session of total immersion in German language and culture. *Die Deutsche Schule* offers you several distinctly different ways of exploring and studying German: You may begin our program uninitiated, starting in the first year, or you may bring along different levels of language proficiency and will be placed accordingly. In addition to our undergraduate program which stresses language acquisition above all, we offer graduate-level Masters and doctoral programs, specialized workshops for teachers, and a "German for Singers and Vocal Coaches" program which integrates German language study with vocal training.

Since 1915, the Middlebury College German School has achieved a level of prestige and reputation that is unrivaled in the United States. Its success is based on three major factors. First, we have carefully preserved the original formula—an environment dedicated solely to German language, literature, and cultural studies. At the heart of these studies is the Language Pledge, unique to Middlebury, and a co-curricular program, which provides a wealth of culturally authentic contexts. Secondly, we have changed with the times. We have enriched our course offerings by deepening our emphasis on German Studies. Our teaching methodologies stress individualized attention and make full use of new technologies and assessment methods. Finally, and most importantly, we have always been able to attract first-rate faculty members whose expertise, experience, and dedication guarantee the quality of our endeavor.

As you leaf through this catalogue, you will sense the richness and diversity of our program: In the seven-week program, we continue to be mindful of the demands of our graduate level learners by introducing language and culture learning. We have also enriched our time-tested teaching methods with a well-balanced dosage of computer and video learning, and we continue to stress the interconnectedness of our academic and co-curricular offerings. In the six-week program we continue our traditional offerings in culture, literature and language pedagogy. This year we are especially excited about a team-taught interdisciplinary course on "German Identity" which will draw from the experience of the entire teaching staff and will be "spiced" with a couple of prominent speakers. A course on "Thomas Mann and his Family" combines literature, biography and film to give an interdisciplinary view of Germany in the 20th century. There is also the opportunity to explore 20th century Austria and its struggles between tradition and modernity. To round out the German Studies component, we offer an introduction into some



*Jochen Richter, Director*



aspects of the German *Medienlandschaft* (media). The introduction to literary analysis will be expanded to a course on "Discourse Analysis" adding film and other cultural text to literature. "The Literature of the *Fin de Siecle*," a course with a strong Austrian flavor, and a seminar on Rainer Maria Rilke, who is celebrating a great come-back in Germany, constitute the literature program. The "Advanced Language Practice" will be grounded in cultural context in 2006, and two 3-week workshops offer "Applied Linguistics" with special emphasis on German as well as "Beyond Language: Culture in Language Teaching." Both workshops should be of special interest for our German language teachers.

The co-curricular program features our two film series which will be stocked with the latest German films. The academic lecture series will not feature Germany's ambassador to the United States as it did last year, but we are working on other surprise speakers and will also crown the series again with an outstanding lecturer for the Karl and Anna Zernik Memorial lecture. We will again have the opportunity to shine in our very own theater production, and there will be plenty of opportunity for some serious singing in the German choir. You definitely do not want to miss the spectacular performances of the students in the German for Singers and Vocal Coaches program directed by Dr. James McDonald. If you still have energy and time left, you might lend your legs to the German soccer team or you might simply want to hit a volleyball, throw a Frisbee, challenge your director to a tennis match or your favorite professor to a chess game. You might want to join the weekly discussions of German-American political issues, accept an invitation by the *Bibelkreis* or the philosophy group or even offer your talents to the production of our German radio show or newspaper. No matter what your hobbies and interests are, we want you to participate, and we want you to join us when we take our 92nd German language plunge in the summer of 2006.

*Wir erwarten Sie. Herzlich willkommen!*

Jochen Richter  
Director

---

*Our special thanks this year go to the Max Kade Foundation for continued generous support of our programs; to the German government represented by the Goethe Institute Boston for funding four graduate teaching assistantships; to the estate of Howard Born for scholarship support; to Professor Emeritus Werner Neuse for scholarship support; to the Cannstatter Foundation for scholarship support; and to Alfred and Judith Zernik for endowing a rich and promising lectureship in the German Summer School.*





# The German School

The German School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading toward the M.A. or D.M.L. degree. The School in Germany has programs designed for undergraduates wishing to spend their junior year in Mainz or Berlin, and for graduates who complete their M.A. degree with an academic year in Mainz or Berlin. All programs of study emphasize both the development of language skills and the understanding of German culture. Classes from beginning courses through the doctoral level are taught in German, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language. A summer at the Language Schools is an intensive one by design and the demanding pace of the program is sustained by the low student-teacher ratio.

## Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement exams taken prior to registration.

**Master of Arts:** Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly-qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or a combination of a summer in Vermont and an academic year in Mainz or Berlin. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

**Degree Requirements:** Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Literary Scholarship*; one linguistics course; two courses in area studies, including art history, philosophy, music, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language*,



*Methods of Teaching Literature*, or *Methods of Teaching "Landeskunde;"* and one seminar in which the student has to write a *Proseminararbeit* (15–20 pages).

The remaining five courses may be concentrated in one or two of the following areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20–25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit*.

The director or associate director may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz or Berlin must take *Introduction to Literary Scholarship*, a seminar which includes a *Proseminararbeit*, and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

**Doctor of Modern Languages:** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian, or Spanish); a comprehensive written and oral examination in German; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus, during which they enroll for credit in two advanced graduate courses in German and write a qualifying paper.

Inquiries should be addressed to the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

## Credits

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100–400) normally award three units (nine semester hours) of undergraduate credit. A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit. For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years.*



## Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Registrar of the Language Schools to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in German in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken for a grade rather than on a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

## Auditing

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

## Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

## Enrollment

Upon acceptance, all students must pay a \$300 **non-refundable** enrollment deposit to be applied to the tuition charges.





### **Application and Admission**

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Mainz. They may enroll in courses in one language school only and are normally enrolled in courses at one level only. Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2007 summer session and the 2007–08 academic year abroad will be available in the fall of 2006 from:

#### **The German School**

Middlebury College  
Middlebury, VT 05753  
802-443-5510  
languages@middlebury.edu  
www.middlebury.edu/lc

*Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.*



# Administration, Faculty, and Staff

**Director:** JOCHEN RICHTER, Mary Biehler Professor of German, Allegheny College; Ph.D., Syracuse University

**Associate Director:** KARL OBRATH, Associate Professor of German, University of Cincinnati; Ph.D., University of Cincinnati

## Faculty

CYNTHIA CHALUPA, Assistant Professor of German, West Virginia University; Ph.D., Ohio State University

LIANE DIRKS, Freie Schriftstellerin, Köln; Diplom-Verwaltungswissenschaftlerin, Universität Köln

ANA DJUKIC-COCKS, Assistant Professor of German, SUNY College at Oswego; Ph.D., University of Cincinnati

CHRISTINE GEFFERS-BROWNE, Assistant Professor in German, Brandeis University; D.M.L., Middlebury College

ROMAN GRAF, Associate Professor of German, Middlebury College; Ph.D., University of North Carolina at Chapel Hill

ANDREAS HÄRTER, Dozent für deutsche Sprache und Literatur, Universität St. Gallen; Dr. phil., Universität Zürich

BARBARA HECK, Instructor of German, teaching ESL, Universität St. Gallen and Baseler Zentrum für Bildung; M.A., Ohio State University

BETTINA MATTHIAS, Associate Professor of German, Middlebury College; Ph.D., University of Washington at Seattle

JAMES McDONALD, Faculty Member, Voice Department, New England Conservatory; Director of German for Singers and Vocal Coaches Program; D.M.A., Catholic University of America



RUTH ANN McDONALD, Faculty Member, Collaborative Piano Department; Accompanist and Vocal Coach in the German for Singers and Vocal Coaches Program; D.M.A., Catholic University of America

IRENE MITTELBERG, Lecturer, Weill Cornell Medical College in Qatar; Ph.D., Cornell University

MARIA MORRISON, Instructor of German, Colby College; M.A., University of Virginia

RAINER NICOLAYSEN, Privatdozent für Neuere Geschichte, Universität Hamburg, und Lehrbeauftragter für Sozial- und Kulturgeschichte, Universität Lüneburg; Dr. phil., Universität Hamburg

CAROLYN OSTERMANN-HEALY, German Teacher, Distance Learning and Electronic Classroom, Arlington Public Schools; M.A., University of Cincinnati

VERONICA OSTERTAG, Instructor of German, University of Arizona at Tucson; M.A., University of Arizona at Tucson

ROGER RUSSI, Assistant Professor, Central Piedmont Community College; Ph.D., University of North Carolina at Chapel Hill

CLAUDIA SANDBERG, Instructor of German, Ohio State University; M.A., University of Arizona at Tucson

JOANNA STIMMEL, Visiting Assistant Professor of German, Middlebury College; Ph.D., Georgetown University

### **Visiting Faculty**

MICHAEL GEISLER  
GUNTRAM HERB  
ROBERT SCHINE



## **Administrative Staff**

CHRISTINA CARTWRIGHT, Coordinator, German School at Middlebury College; B.A., Middlebury College

PASCALE LaFOUNTAIN, Bilingual Assistant; B.A., Middlebury College

TESSA WEGENER, Bilingual Assistant; M.A. University of Kentucky

## **German for Singers and Vocal Coaches Master Class Teachers**

CAROLYN HAGUE

JULIE KAUFMANN

RUSSELL RYAN



*German for Singers program*



# Seven-Week Intensive Language Courses

## GRMN 3101–3102–3103 Elementary German

*Instructors: Ostertag (coordinator), Morrison, Russi, Sandberg, and Stimmel*

Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program, audio-visual presentations supplement regular classroom activities. (3 Units)

**Required text:** Moeller, Adolf, etc., *Deutsch Heute*, 8th ed. (Houghton Mifflin); additional materials will be made available. The German School recommends that students obtain the *Deutsch Heute* package from the College Store on campus after arrival.

*Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (3101-3102-3103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised concerning their course selections.*

## GRMN 3198–3199–3200 Early Intermediate German

*Instructors: Heck (coordinator), and Obrath*

The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with cultural and literary texts. Audio-visual materials supplement the four hours of daily classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory. (3 Units)

**Required texts:** Moeller/Liedloff et al., *Kaleidoskop*, 6th ed. (Houghton Mifflin); Spaethling & Weber, *Literatur Eins*, 2nd ed. (W.W. Norton); additional texts and materials will be made available.

## GRMN 3201–3202–3203 Intermediate German

*Instructors: Djukic-Cocks (coordinator), Ostermann-Healy, and Stimmel*

This is an integrated program consisting of four hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses: Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module for each half of the term. (3 Units)

**Required texts:** Rankin & Wells, *Handbuch zur deutschen Grammatik*, 3rd. ed. (Houghton Mifflin); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Houghton Mifflin); Wells & Morwedge, *Mitlesen, Mitteilen. Literarische Texte zum Lesen, Sprechen, Schreiben und Hören* (Thomson & Heinle); Motyl-Mudretzkij & Späinghaus, *Andres Gedacht* (Houghton Mifflin).



## **GRMN 3301–3302–3303 Advanced German I**

*Instructors: Chalupa (coordinator), Graf, and Morrison*

The courses at the 300 level are designed as an integrated program for language learning. The program includes advanced grammar/conversation and composition, contemporary German culture and literature. Some additional language and computer work is required. (3 Units)

### **GRMN 3301 Advanced Grammar and Communication**

This course meets two hours per day to analyze and provide advanced grammatical structures, provide intensive written and oral language training, offer insights into German ways of perception, and teach strategies of communication and language learning. For this course, some additional language and computer laboratory work is required. (1 Unit)

**Required text:** Dreyer & Schmitt, *Lehr- und Übungsbuch der deutschen Grammatik* (2000 edition, Hueber Verlag).

### **GRMN 3302 Modern German Literature**

This course will use short German prose to enrich cultural context, increase vocabulary, reinforce grammatical and communicative structures, and introduce methods of literary interpretation. (1 Unit)

**Required text:** Turneure, *Im Spiegel der Literatur* (W.W. Norton).

### **GRMN 3303 German Culture and Society**

This course introduces aspects of the German cultures—arranged in weekly themes—and some historical background to facilitate a better understanding of the German cultures and societies, as well as increase vocabulary and reinforce grammatical and communicative structures. (1 Unit)

**Required text:** Blumoehr, *Die Gesellschaft der Bundesrepublik Deutschland: Sozialstrukturen im Wandel* (C.C. Buchners Verlag Series)

*Note: Students at the third level are encouraged to take the examination Zertifikat Deutsch als Fremdsprache administered through the Goethe Institute in Boston for a small additional fee.*

## **GRMN 3401–3410 Advanced German II**

*Instructor: Geffers-Browne (coordinator)*

The courses at the 400 level seek to develop the speaking and writing strategies applicable to specific types of discourse and to apply them to the study of literature and culture. This level has a three-pronged offering. In addition to the two courses listed below, the student will select a third course from the six-week-program.





### **GRMN 3401 Stylistics, Expository Writing, and Communication**

This course meets two hours daily and forms the core of the 400-level program. It aims at strengthening the student's ability to write and speak German at an advanced level through development of speaking, listening, reading, and writing skills with an emphasis on advanced elements of communication and style. Attention will be paid to fine points of grammar, use of idioms, and appropriate register. Classroom activities are enhanced by audio and video material as well as visitations by, and subsequent discussions with, Language School guests and visitors. Lectures, films, and other cultural events of the German School will be incorporated into the course. (1 Unit)

**Required text:** Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett); additional materials will be available.

### **GRMN 3410 20th Century Literature of the German Speaking Countries**

Based on literary texts of various lengths the course explores issues of cultural and historical importance as reflected by literature throughout the century. The course aims at expansive classroom discussions, creative writing assignments of increasing difficulty, and students' presentations on different literary topics. It also incorporates audio and video material appropriate and related to the various literary pieces being elaborated on in class. (1 Unit)

**Required texts:** Thomas Mann, *Tristan*; Friedrich Dürrenmatt, *Die Physiker*; Bernhard Schlink, *Der Vorleser*; and various stories/poems as handouts.

*In addition to 3401 and 3410, students will select one unit from the six-week-program.*

*Note: Students at the fourth level are encouraged to take the examination Zentrale Mittelstufenprüfung through the Goethe Institute in Boston for a small fee.*



# German for Singers and Vocal Coaches

The German for Singers and Vocal Coaches program includes two basic components: language learning and musical performance. The *language component* provides daily instruction in grammar and conversation at a level appropriate to the student's proficiency as demonstrated on a placement test. Special attention will be given to German diction, conversational style, and poetic interpretation. For the language portion of this program two units of credit are awarded, and the courses are offered on four levels:

## **GRMN 3105–3106 Elementary German for Singers**

*Matthias (coordinator)*

Daily activities include three hours of classroom instruction, plus additional work in the language laboratory and the computer center. Emphasis will be placed on the grammatical structures of German, conversational survival skills, diction, and pronunciation, as well as music vocabulary. (2 Units)

**Required text:** DiDonato, Clyde & Vansant, *Deutsch, Na Klar!*, 4th ed., (McGraw-Hill).

**Recommended text:** Barber, *German for Musicians* (Indiana University Press); additional materials will be available.

## **GRMN 3195–3196 Early Intermediate German for Singers**

*Heck (coordinator)*

## **GRMN 3205–3206 Intermediate German for Singers**

*Djukic-Cocks (coordinator)*

Daily activities include two hours of grammar review, conversation, and composition practice to develop the four basic language skills. Pronunciation and diction are an integral part of this course, which also requires some activities in the language laboratory and the computer center. (2 Units)

**Required text:** Same as for GRMN 3201–3203.

## **GRMN 3305–3306 Advanced German for Singers**

*Chalupa (coordinator)*

Advanced Grammar and Communication meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral training, to offer insights into the German way of perception, and to develop communication and reading skills. Some additional work in the language and computer laboratories is required. (2 Units)

**Required text:** Same as for GRMN 3301–3303.



## **GRMN 3405–3406 Advanced German for Singers II**

*Geffers-Broune (coordinator)*

Stylistics, Expository Writing, and Communication meets two hours per day and aims at strengthening the student's ability to write and speak German at an advanced level. (2 Units)

**Required text:** Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett).

### **Performance Component**

The performance component of the German for Singers and Vocal Coaches program carries one unit of credit. Enrollment in one of the following four courses includes enrollment in voice and coaching.

#### **GRMN 3104 Elementary Lyric Diction (1 Unit)**

*McDonald and staff*

#### **GRMN 3194 Early Intermediate Lyric Diction (1 Unit)**

*McDonald and staff*

#### **GRMN 3204 Intermediate Lyric Diction (1 Unit)**

*McDonald and staff*

#### **GRMN 3304 Advanced Lyric Diction I (1 Unit)**

*McDonald and staff*

#### **GRMN 3404 Advanced Lyric Diction II (1 Unit)**

*McDonald and staff*

For a complete description of the program see the special brochure, **German for Singers and Vocal Coaches.**





## Six-Week Graduate Program of Studies

A normal load is three courses per summer to be selected in consultation with the director or associate director. First-year students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take a placement test before they arrive on campus. Only courses designated seminars may be taken to write a *Proseminar-* or *Seminararbeit*.

### Language

#### GRMN 6601 Advanced Language Practice

*Richter, 10:00–11:00 A.M.*

The course provides intensive practice in written and spoken German. It reviews specific grammatical problems, deals with selected stylistic areas, and concentrates on the writing of expository prose. The course is targeted to address individual needs of the participants. This year, the course deals with cultural issues the Germans face 60 years after the end of World War II.

**Required texts:** Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett); Bastian Sick, *Der Dativ ist dem Genitiv sein Tod* (Kiepenheuer & Witsch).

Additional texts will be made available.

**Recommended texts:** Duden, *Das Stilwörterbuch* (Langenscheidt);

Tomaszewski/Rug, *Meine liebsten 199 Fehler* (Klett).

#### GRMN 6619 Applied Linguistics for the Teaching of German

(3-week session, July 6–July 26)

*Mittelberg 3:00–5:00 P.M.*

Introduction of concepts and approaches directly relevant to second language acquisition and teaching. The course will explore how first and second languages are learned and how teachers of German can enhance acquisition processes by addressing students' learning styles, creativity, metaphorical thinking, and cultural identities. Participants are encouraged to develop their own theory of practice and will carry out small-scale empirical research projects.

**Required texts:** Lightbown and Spada, *How Languages are Learned*. Revised Edition. (Oxford Handbooks for Language Teachers. Oxford University Press); Dieling and Hirschfield, *Phonetik lehren und lernen*. (Langenscheidt, with audio cassettes).



**GRMN 6611 Thomas Mann and his Clan**

(Seminar)

Nicolaysen, 12:00–1:00 P.M.

A literary, biographical and cinematic approach to the Mann family, arguably the most important, original and interesting German family in the 20th century. The seminar explores texts by and about Thomas Mann, his brother Heinrich, his children Erika, Klaus and Golo as well his wife Katja. Film versions of literature as well as documentaries are analyzed and the contemporary background elucidated. Special attention is given to the family's exile in the US and to the journalistic battle against the Nazi regime in Germany.

**Required texts:** Hans Weißkirchen, *Die Familie Mann* (Rowohlt); *Familie Mann: Ein Lesebuch*. Ausgewählt von Barbara Hoffmeister (Rowohlt).

**GRMN 6617 Between Tradition and Modernity: Political, Social and Cultural History of Austria in the 20th Century**

(Seminar)

Nicolaysen, 11:00–12:00 A.M.

A survey of the eventful Austrian history in the past 100 years from the *Doppelmonarchie* Austria-Hungary, the First Republic of Austria in 1918, and the "*Anschluss*" to nationalistic Germany in 1938, to the founding of the Second Republic in 1945 and the attainment of sovereignty in 1955 and the joining of the European Union in 1995. The emphasis will not be exclusively on political developments but also on social and cultural history. The course will deal with literature, science and the arts as well as with everyday life and questions of cultural and national identity.

**Required text:** Karl Vocelka, *Geschichte Österreichs, Kultur-Gesellschaft-Politik* (Wilhelm Heyne).

**Recommended text:** *Verfeindete Nachbarn. Deutschland – Österreich*. Hg. Von der Stiftung Haus der Geschichte der BRD (Kerber Verlag).



## **GRMN 6620 The German Media—A Mirror of German Society and Culture?**

(Seminar)

*Dirks, 12:00–1:00 P.M.*

An analysis of the German media with an emphasis on the question whether they reflect German reality or whether they are used to influence that reality. What does one learn about the life, hopes and aspirations of the Germans in the 3rd millennium and what is not expressed? Surveying the most important German print media and selected TV broadcasts, the course will explore whether the media provide distortions or genuine reflections of the German reality and will define the differences.

**Required texts:** Reading material, mainly issues of the most important daily and weekly newspapers as well as magazines, TV documentaries and radio broadcast will be supplied.

## **GRMN 6630 Germany's Search for Identity**

Coordinator: *Richter, 8:00–9:00 A.M.*

An exploration of Germany's historical, political and cultural position 60 years after the end of World War II. The course will be divided into modules which will be taught by different instructors and augmented by a lecture series. Topics may include: Germany's geography, nationalism and regionalism, immigration and minorities, Germany's division and (re)unification, Germans and Jews, Germany and Europe, Germany and the US, German (popular) culture, *die große Koalition*.

**Required texts:** Text selections will be made available.

## *Literature*

## **GRMN 6610 Introduction to Text Analysis**

*Härter, 9:00–10:00 A.M.*

An introduction to reading and interpreting "texts" from various sources: writing (fiction and theory), film, and art. Students will investigate the structures and strategies of such "texts" and will explore the traditions of culture, thought and composition that are at work in them. The goals of the course are to refine reading skills, to heighten awareness and knowledge of the structural elements that constitute any text, and to introduce to literary terminology and theories.

**Required texts:** Gottfried Keller, *Die missbrauchten Liebesbriefe* (Reclam); Hugo von Hofmannsthal, *Der Tor und der Tod*, in Hugo von Hofmannsthal, *Lyrische Dramen* (Reclam); Patrick Süskind, *Die Taube* (Diogenes). Shorter texts and excerpts will be made available in class.



## **GRMN 6635 German Prose from the *Fin de Siecle***

(Seminar)

*Härter, 11:00–12:00 A.M.*

The turn of the 19th to the 20th century witnessed major cultural and intellectual shifts in Europe. This course explores several central topics of the time as represented and reflected in prose texts by such authors as Hugo von Hofmannsthal, Arthur Schnitzler, Thomas Mann, Franz Kafka, and Robert Walser. Topics may include: subjectivity, language, decadence, exoticism, gender concepts (*femme fatale*, *femme fragile*) etc.

**Required texts:** Hugo von Hofmannsthal, *Reitergeschichte*, Hugo von Hofmannsthal, *Reitergeschichte und andere Erzählungen* (Reclam); Franz Kafka, *In der Strafkolonie*, in Franz Kafka, *Das Urteil und andere Prosa* (Reclam); Thomas Mann, *Tristan* (Reclam); Arthur Schnitzler, *Fräulein Else* (Reclam); Robert Walser, *Aufsätze*, (Suhrkamp). Several background readings in philosophy, psychoanalysis, and cultural history will be made available in class.

## **GRMN 6638 The Poet Rainer Maria Rilke**

(Seminar)

*Dirks, 10:00–11:00 A.M.*

The poet Rainer Maria Rilke and the physician/psychoanalyst Carl Gustav Jung both explored the “universal interior” of the soul. Transcendence, synchronism, archaic patterns, the meaning of life and death and becoming and fading are central themes in both works which will be compared. Influences from Jung, Freud and their theories of psychoanalysis as well as from Taoism and Buddhism will be traced in Rilke’s work. Based on text analysis, questions of Rilke’s contemporary importance will be discussed with special attention to the “Rilke-Project” initiated by musicians and actors.

**Required texts:** Rainer Maria Rilke, *Die Gedichte in einem Band* (Insel Verlag). Additional material will be made available in class.





### *Teaching Methodology*

#### **GRMN 6675 Beyond Language: Culture in Language Teaching**

(3-week session, July 27–August 16)

*Mittelberg, 3:00–5:00 P.M.*

Language and culture are inseparable, and teaching a second language naturally involves conveying cultural concepts and practices. In this methods course, we will explore ways in which integrating diverse kinds of cultural manifestations ( e.g. literature, music, visual arts, movies, gesture, etc.) in the teaching of German can enhance students' sensibilities and competencies in increasingly multi-cultural learning and living contexts. Participants will develop materials which can be used in their own teaching contexts.

**Required texts:** Claire Kramsch, *Language and Culture* (Oxford University Press); Markus Biechele und Alicia Patros, *Didaktik der Landeskunde* (Langenscheidt).

## **Three-Week Workshops for Teachers and Students of German**

#### **GRMN 6619 Applied Linguistics for the Teaching of German**

(3-week session, July 6–July 26)

*Mittelberg 3:00–5:00 P.M.*

Description: see under *Language*

#### **GRMN 6675 Beyond Language: Culture in Language Teaching**

(3-week session, July 27–August 16)

*Mittelberg, 3:00–5:00 P.M.*

Description: see under *Teaching Methodology*



# The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. Graduates and undergraduates also have the option to study at the Freie Universität in Berlin. The School in Germany is based in Mainz and the director of the school is the administrator for both Berlin and Mainz.

Graduate and undergraduate participants in Mainz take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Students in Berlin directly enroll in all course work with German students. Participants in the undergraduate program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk* enabling the program to place most students in university dormitories, providing additional contact with German university life. Private rooms and apartments are at an absolute premium in Germany; thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning and middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the director of studies meets with students to guide them in their choice of courses.

## Graduate Program

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13 (Deutsche Philologie, Vergleichende Literaturwissenschaft, Volkskunde and Theaterwissenschaft)* at the Johannes Gutenberg-Universität. With the permission of the director of studies, courses may be taken in related areas such as philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.



Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the director of studies for inclusion in a Middlebury portfolio. The director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a partial scholarship to a Middlebury College graduate student who is an American citizen.



Berlin

### **Undergraduate Program**

In order to qualify for the Undergraduate Program, undergraduates must have junior standing, at least a B- average overall, and an average of B or better in German, plus at least two courses above the Middlebury College GRMN 3201-3202 level. Non-Middlebury College students can meet this requirement during a preliminary summer on the Vermont campus. All students are expected to enroll in a German course the semester preceding the term or year abroad. Undergraduates may enroll for the *Wintersemester*, the *Sommersemester* or the entire academic year.

In Mainz, the German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.



## Course Offerings

The following list is representative of the courses offered in recent years. Some may not be offered every year.

### Sample Mainz Courses

*(Undergraduate and graduate study)*

#### Lecture courses:

*Contemporary German Drama*  
*Superstitions*  
*History of Eastern Europe*  
*Economy and Society*  
*German Family Names*

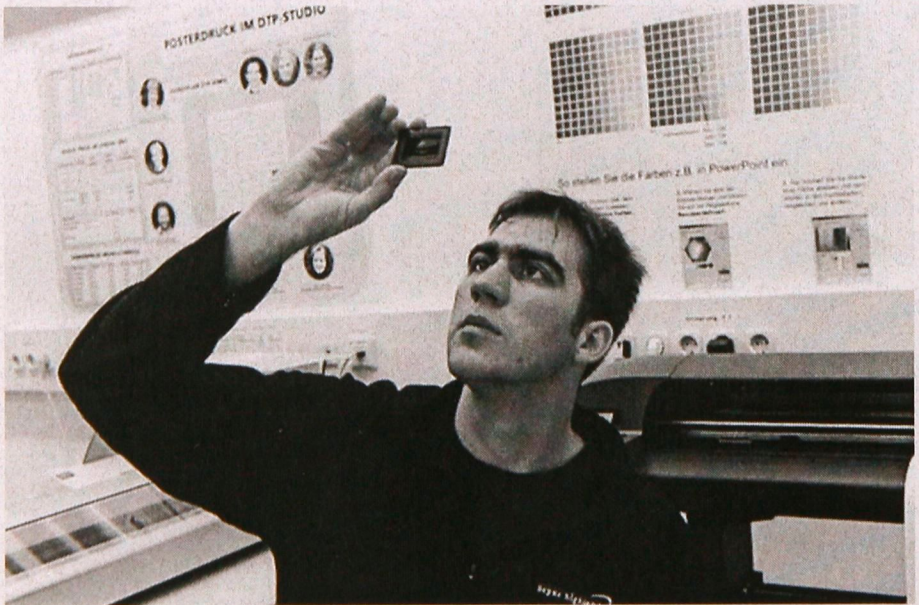
#### Proseminars:

*19th Century Novella*  
*Detective Stories*  
*Fairy Tales*  
*Youth Culture in the 20th Century*

*Cultural History of the German Empire*  
*Nietzsche and Art*  
*Introduction to Comparative Literary Studies*

#### Advanced Seminars:

*Schiller's Dramas*  
*Literature and Film*  
*Tristan and Isolde*  
*Brecht's Theater*  
*Anna Segher's Novels*  
*Teaching Landeskunde*



*Using the media lab at Gutenberg Universität, Mainz*



## **Sample Berlin Courses**

*(Undergraduate and graduate study)*

### Lecture courses:

*The Balkans in the Middle Ages: Myths, Facts, Interpretations*

*European History from 1600–1650*

*European Economic and Social History of the 19th and Early 20th Centuries*

*History of the German Language*

*Literature of the Weimarer Republic*

*Literature of the Middle Ages*

### Proseminars:

*Agrarian History of the Middle Ages*

*Berlin in the Year 1948*

*Gender Ideology and Gender Politics in National Socialism*

*Political Economy in Europe: Between Competition and Cooperation*

*Introduction to the Structure of the European Union*

*Bertolt Brecht: Poetry*

*Literary Berlin Images of the Present*

### Advanced Seminars:

*Political Discussions of the 16th Century*

*Hegel and Marx*

*Globalization and Democracy*

*German-Polish Relations 1990–2000*

*International Women's Movement and Politics*

*Goethe and Italy*

*The Novel of the 50s*

For further information and an application, please contact:

### **The School in Germany**

Sunderland Language Center

Middlebury College

Middlebury, VT 05753

### Graduate program:

(802) 443-5510

[languages@middlebury.edu](mailto:languages@middlebury.edu)

[www.middlebury.edu/lc](http://www.middlebury.edu/lc)

### Undergraduate program:

(802) 443-5745

[schoolsabroad@middlebury.edu](mailto:schoolsabroad@middlebury.edu)

[www.middlebury.edu/sa](http://www.middlebury.edu/sa)





*Berlin*



*Mainz*



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/ada](http://www.middlebury.edu/ada).

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the German School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College





**The Language Schools**  
MIDDLEBURY COLLEGE  
Middlebury, Vermont 05753

*On the cover: Christine Geffers-Browne (at left) teaches German  
at Middlebury in the summer and at Brandeis University during the academic year.*





THE  
**Italian**  
School

Summer 2006  
Academic Year 2006–2007



# The Italian School

MIDDLEBURY COLLEGE  
MIDDLEBURY, VERMONT 05753  
802/443-5727

## Summer 2006

**June 30–August 18**  
(Seven-Week Session)  
Total: \$5,850  
(Tuition \$3,744;  
Board \$1,512; Room \$594)

**July 3–July 27**  
(Three-Week Courses – Session I)  
**July 28–August 18**  
(Three-Week Courses – Session II)  
(Tuition \$1,248 per unit –  
three semester hours of credit;  
Board \$695 for each  
three-week session;  
Room \$282 for each  
three-week session)

**July 3–August 18**  
(Six-Week Session)  
Total: \$5,700  
(Tuition \$3,744;  
Board \$1,404; Room \$552)

**Academic Year 2006–07**  
The School in Italy  
Graduate Program  
Year – \$15,200  
Junior Program  
Year – \$16,400;  
Semester – \$8,200

## Contents

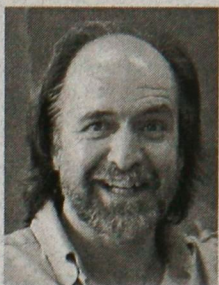
Introduction to the 2006 Program	1
The Italian School	3
Graduate Degrees	3
Credits	5
Transfer Credits	5
Auditing	6
Financial Aid	6
Scholarships	6
Enrollment	7
Application and Admission	7
Administration, Faculty, and Staff	8
Intensive Language Courses	10
Graduate Courses	13
Lecture Series	19
Clubs	20
The School in Italy	21
The Undergraduate Program	21
The Graduate Program	22



# Introduction to the 2006 Program

*Benvenuti alla scuola italiana!*

Proud of its reputation as one of the most highly acclaimed Italian summer programs on the North American continent, during the 2006 session the *Scuola Italiana* is again offering a wide range of challenging courses. As in the past, these courses will deal with Italian language, linguistics, and literature, as well as the culture and civilization of Italy, seen and analyzed in all their most significant aspects and manifestations. The motivation and the effort of the students selected, added to the expertise and the dedication of faculty drawn from European, American, and Canadian institutions, ensure maintenance of the School's high standards.



Antonio Vitti

What makes the Middlebury experience so unique is its long-standing observance of the "Language Pledge," a commitment each student makes in writing to use the Italian language exclusively for the duration of the session. In spite of the considerable demand this formal pledge places on all, generations of students consider it a most valid and effective learning tool. Adherence to this rule is, therefore, strictly enforced at all times.

To be sure, the success of the summer session is due to a great extent to the fact that students and faculty live under the same roof and take part in all the cultural and social activities sponsored by the School: film screenings, lectures, concerts, plays, dinners, parties, and picnics. All of this contributes to create a cordial and collegial atmosphere that is very conducive to learning and is unlikely to be duplicated elsewhere.

In 2006, the first three levels of language instruction will also emphasize the multifaceted aspects of Italian culture, as will the two core courses at the graduate level: IT 6502 and IT 6601. Advanced culture and civilization courses and graduate literature courses will focus on a wide range of topics through various periods of Italian civilization. They will include a course on The Kingdom of Naples, a course on Italian Style Comedy, a course on modern music and poetry, a course on the fascinating development of some of the major Italian cities, a seminar on literary critical theory, a seminar on the artistic evolution of modern Italy, a course on The Emergence of the Post-Human and a theater workshop that will study plays from the twentieth century with a consideration of staging and acting techniques through the production of a play. The School will also offer a six week course on Dante's *Divine Comedy*, a course on the history of the Italian language, and a



course on Italian American literature taught by the most prominent Italian writer living in North America.

During the summer of 2006 the Italian School will again supplement its regular six-week graduate program with two intensive three-week sessions designed for teachers and graduate students of Italian, and taught by professors of international prominence. Each session will consist of two courses. Each course meets Monday through Friday for two hours each day, and carries one unit or three semester hours of graduate credit. Students may enroll in either or both of these sessions, taking one or two courses per session. Students enrolled in the six-week graduate program are eligible to take one or more of these courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

A special feature of the 2006 session will be the presence on campus of many professors, writers, and artists as "Special Guests in Residence" at the Italian School. Both students and faculty will certainly benefit greatly from the many contributions that Enrico Bernard, Alessandro Carrera, Giose Rimaneli, Anna Maria Rao, Teresa Radomski, Beppe Severgnini, and all the other instructors and students will bring to the cultural life of the School during their stay at Middlebury.

With such an ample variety of academic offerings and the numerous cultural and social activities that are scheduled, I am confident that the 2006 summer school will be a memorable learning experience for all students and professors. I count on all of us to do our best to make this a most successful and fruitful period of study in the Green Mountains of Vermont.

*A questa estate per un'esperienza indimenticabile!*

Antonio Vitti  
Director



# The Italian School

Graduate and undergraduate courses in Italian are offered during the summer on the Vermont campus. During the academic year, graduate and junior year programs are offered at the C.V. Starr-Middlebury School in Italy. All programs of study emphasize both the development of language skills and the understanding of Italian culture. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. In first- and second-level intensive courses, students can expect to spend four to five hours per day in class and drill, in addition to laboratory and other homework. The demanding pace of the program is sustained through the low student-teacher ratio.

## Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level without graduate credit before beginning a full load of graduate work.

**Master of Arts:** Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

The M.A. degree in Italian consists of four streams or areas of concentration. Students must select one stream as a major. The M.A. degree is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. Students who complete degree requirements in Florence must present an independent research project worth two units of credit.

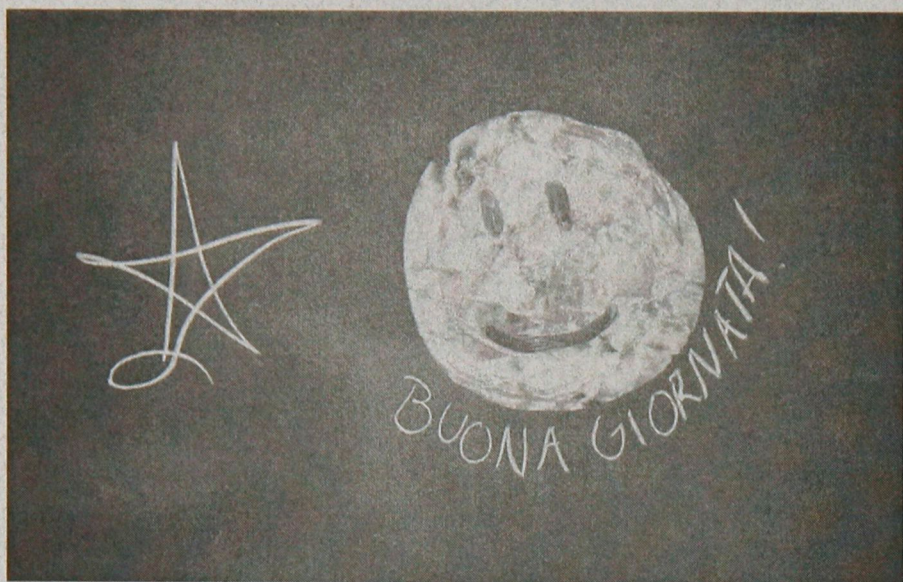
Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted to degree candidacy. During this summer, students take three courses, one of which must be a literature course at the 600 level or above, and one of which must be a civilization course.

Admission to the School in Italy is based on performance in the summer courses and on faculty recommendations.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

Students must fulfill the following minimum distribution requirements for the M.A. degree:





### **General Studies in Italian\***

1 language course (unit) at the 500-level, 1 language or linguistics course (unit) at the 600-level, 2 units in civilization, 3 in literature. Students who plan to teach and who are completing the M.A. on the Middlebury campus must also include one unit in methodology or professional preparation.

\* This stream is meant for students who prefer to not “specialize” in any specific area. The courses required for this stream are culled from the other streams.

### **Literary Studies**

1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in literature; 3 units to be chosen from culture/communication and/or linguistics courses.

### **Language and Linguistics**

1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in linguistics; 3 units to be chosen from literature and/or culture/communication courses.

### **Culture and Communication**

1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in culture and communication; 3 units to be chosen from literature and/or linguistics courses.



**Doctor of Modern Languages:** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; three graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in the first language; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and write a qualifying paper.

Inquiries should be addressed to the office of the dean of the Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

### **Credits**

Credit is defined in terms of *units*. One unit equals three semester hours. The seven-week session (levels 100-399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. (*All credits expire after ten years. The Middlebury College Language Schools do not calculate class rank.*)

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving.

### **Transfer Credits**

After formal admission to the program, candidates for the M.A. and D.M.L. degrees may request permission from the coordinator of their school to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Final approval will come from the Registrar's Office. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Italian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.



All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

### **Auditing**

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in levels 100–399, nor are students in those courses permitted to audit courses. Auditing costs per week are \$1,370 (tuition \$810; room and board \$560).

### **Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

### **Scholarships**

The following scholarships have been established in honor of students, friends, or faculty of the Italian School: Cesare Barbieri Endowment Fund, Pierina B. and Salvatore J. Castiglione Scholarship Fund, Joan F. Giambalvo Scholarship Fund, Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, Michelina Pietrangelo Memorial Scholarship Fund, Antonio and Ida Quaglia Memorial Scholarship in the Italian School and the Joel Smith Scholarship Fund.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

### **Awards**

Each summer the Merlino-Mezzotero Award is given to a graduate student in Italian for academic achievement.



## Enrollment

Upon acceptance, all students must pay a \$300 non-refundable enrollment deposit to be applied to the tuition charges.

## Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2007 summer session and the 2007–06 academic year abroad will be available in November 2006 from:

### **The Italian School**

Sunderland Language Center

Middlebury College

Middlebury, Vermont 05753

802/443-5727

[languages@middlebury.edu](mailto:languages@middlebury.edu)

<http://www.middlebury.edu/academics/lis/italian/>





# Administration, Faculty, and Staff

**Director:** ANTONIO VITTI, Professor of Italian, Wake Forest University.  
Ph.D., University of Michigan

**Associate Director:** PAUL COLILLI, Professor of Italian, Laurentian University;  
Dean of Graduate Studies, Laurentian University. Ph.D., University of Toronto

## Faculty

LUCA BARATTONE, Laurea in lingue e letterature straniere moderne,  
Università di Bologna. M.A., University of North Carolina–Chapel Hill

ENRICO BERNARD, Autore teatrale, sceneggiatore e regista. Dottore in  
Filosofia, Università di Roma “La Sapienza”

SIMONA BONDAVALLI, Visiting Assistant Professor, Department of Italian,  
Vassar College. Ph.D., University of Washington

ALESSANDRO CARRERA, Associate Professor and Director of Italian Studies,  
University of Houston. Laurea in Filosofia, Università degli Studi, Milan, Italy

ENRICA CEGLIA, Bachelor of Music, Berklee College of Music. Laurea in  
Scienze Politiche, Università di Roma “La Sapienza”

PAUL COLILLI, (see above)

EDNA ECHEVERRÍA, Assistant Professor, University of Puerto Rico, Río Piedras.  
D.M.L., Middlebury College

SERGIO FERRARESE, Visiting Lecturer, Duke University. Dottore in Lettere  
Moderne, Università di Torino. Ph.D., University of North Carolina

MAURA FILIPPI, Professore di italiano e spagnolo, Università di Filosofia e  
Lettere, Zagabria

VINCENZO GATTO, Lecturer of Italian, Pennsylvania State University.  
D.M.L., Middlebury College

LAURA GRAZIANO, Dottore in lingue, Università Cà Foscari di Venezia.  
Socia e membro del direttivo della SIL, Società Italiana delle Letterate

DIANA IUELE-COLILLI, Professor of Italian, Laurentian University.  
Ph.D., University of Toronto

CARLA MARCATO, Professore ordinario di Linguistica Italiana, Università di  
Udine; incaricata dei corsi di Dialettologia italiana, Università Cà Foscari  
di Venezia; direttore del master “Italiano lingua seconda” e del Centro  
internazionale sul plurilinguismo dell’Università di Udine

NICOLETTA MARINI-MAIO, Instructor, Middlebury College. Dottoressa  
in Lettere Italiane e in Lingue e Letterature Straniere, Università di Perugia;  
M.A. in Insegnamento dell’Italiano come L2, Università per Stranieri di  
Perugia; M.A. in Linguistica e Pedagogia dell’Italiano, Università di Roma III

ANTHONY MOLLIKA, Professor Emeritus Faculty of Education,  
Brock University. Ph.D., University of Toronto

ANTHONY Oldcorn, Professor Emeritus and Former Chair, Department  
of Italian Studies, Brown University. M.A., University of Virginia,  
Ph.D., Harvard University



SHERYL LYNN POSTMAN, Professor of Spanish, University of Massachusetts,  
Lowell. Ph.D., State University of New York at Albany

ANNA MARIA RAO, Professore di Storia moderna presso l'Università degli  
studi di Napoli Federico II, Dipartimento di Discipline storiche. Presidente  
della Società italiana di studi sul secolo XVIII. Vice-Presidente della  
Commissione internazionale di storia della Rivoluzione francese. Membro  
del Comitato di direzione della rivista Studi storici; Membro del Consiglio  
scientifico dell'Istituto Italiano per gli studi Filosofici

GIOSE RIMANELLI, Professor Emeritus of Italian and Comparative Literature,  
State University of New York at Albany. Novelist, poet, critic, musicologist  
and painter

CARLO SALA, Maître de conférences, Université de Paris X-Nanterre. Diplôme  
de l'Ecole Pratique des Hautes Etudes. Doctorat de 3<sup>e</sup> Cycle

DONATO SANTERAMO, Professor of Italian, Queen's University;  
Ph.D., University of Toronto

BEPPE SEVERGNINI, Artist in Residence, Writer and Journalist

SERGE VANVOLSEM, Director of the Center for Italian Studies and Professor  
of Italian Linguistics at K.U. Leuven (Belgium); Foreign Correspondent  
Member of the Accademia della Crusca; International President of the AISLLI  
(Associazione internazionale per gli Studi di Lingua e Letteratura Italiana).  
Ph.D., UCL (Louvain-la-Neuve, Belgium)

ALICIA VITTI, Visiting Assistant Professor of Italian, Wake Forest University.  
D.M.L., Middlebury College

ANTONIO VITTI, (see above)

### **Administrative Staff**

KARA GENNARELLI, Italian School Coordinator

JOSEPH TAMAGNI, Assistant to the Director. M.A., Middlebury College

DEBORA ZANGOBBO, Bilingual Secretary

### **Interns**

EDWARD MAURICE BOWEN

MATTEO LETTIERI

ANTONINO RIGGIO

### **Artist in Residence**

TERESA RADOMSKI

### **Guest Lecturers and Performers**

ANTHONY FRAGOLA

JULIAN GARGIULO

YAKOV GUBANOV

VITTORIO ZUCCONI





## Intensive Language Courses

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

### LEVEL 100

#### 3151-3152-3153 Elementary Italian+

Ceglia, Echevarria, Alicia Vitti

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language and computer laboratories is an integral part of the course. (3 Units)

*Required Texts:* Lazzarino, Peccianti, Aski, Dini, *In giro per l'Italia*. McGraw Hill (2005); Workbook and Laboratory Manual by same authors (2005).

*Recommended Text:* HarperCollins Sansoni Italian Dictionary. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Additional reading materials will be provided by the instructors.



## LEVEL 200

### 3251-3252-3253 An Introduction to Contemporary Italy+

Barattone, Bondavalli, Filippi

Intended for students at the intermediate level, this course will afford the opportunity to expand conversation, writing, and reading skills while consolidating knowledge of the more difficult points of grammar. The contextual focus of the course is modern Italian culture including history, politics, and literature among other things. Italian films, short stories and essays, will enhance and complete the learning experience. (3 Units)

*Required Texts:* V. Azzarà, R. Scarapocchi, and F. Vicenti, *Viaggio in Italia: testo di civiltà e cultura italiana per stranieri*. Perugia: Guerra Edizioni (1997); I. Calvino, *Marcovaldo, ovvero Le stagioni in città*. Ed. D. Carenzi and C. Minoia. Torino: Einaudi Scuola (1998); A. Mazzetti, P. Manili, and M. R. Bagianti, *Qui Italia Più. Corso di lingua italiana per stranieri. Livello medio*. Firenze: Le Monnier (1997); Niccolò Ammaniti, *Io non ho paura*. Torino: Einaudi, (2001).

*Recommended Texts:* N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (2003); *Harper Collins Sansoni Italian Dictionary*. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Additional reading materials will be provided by the instructors.

## LEVEL 300

Students at the 300 level normally take 3301, 3304 and 3359, those who have already taken literature may substitute 3371 for 3359 by permission of the director.

### 3301 Grammar and Composition+

Gatto

This course aims at strengthening and developing the intricate linguistic competence that students must possess in order to decipher and produce various verbal codes. Special emphasis will be given to oral and written expressions through a systematic review of complex linguistic structures. The mastery of grammar will be acquired through an intensive practice of a variety of exercises. Readings and discussions of special topics will culminate in the writing of short pieces of descriptive narrative and argumentative prose. (1 Unit)

*Required Texts:* Fedi and Fasoli, *Mercurio*. Yale University Press-New Haven and London; *Una grammatica italiana per tutti*. Edilingua.



### **3304 Italy's New Social Landscape: Interpretation and Discussion of Important Trends**

Gatto

Like any modern institution, the Italian society, is undergoing sweeping changes that will forever alter the traditional way of life and the ideological framework that shaped the Italian way of being. The aim of the course is to analyze and discuss this on-going process and to predict future trends through a series of discussion and debates based on controversial topics such as emigration, racism, interracial-marriages, cloning, abortion, death penalty and other issues. The students will have the opportunity to improve their conversational skills needed to express their personal views on such topics. (1 Unit)

*Required Text:* Cecil Lucas, *Italia Contemporanea: Conversation with Native Speakers*. Yale University Press-New Haven and London; Video Package Cassette.

Additional material for the course will be provided by the instructor.

### **3359 Modern Italian Writers: An Introduction to the Study of Italian Literature+**

Graziano

The aim of this course is to read, analyze, and discuss texts of Italian prose, poetry, theater, as well as critical essays from a grammatical, syntactic, stylistic, and cultural perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, and group analysis of written works. (1 Unit)

*Required Texts:* Natalia Ginzburg, *Non possiamo saperlo, saggi 1973-1990*, a cura di Domenico Scarpa, Torino: Einaudi (2001); Sibilla Aleramo, *Una donna*, prefazione Maria Corti, Milano: Feltrinelli (1990); Italo Calvino, *Il barone rampante*, presentazione dell'autore, Milano: Mondadori (1993); *Poeti italiani del Novecento*, a cura di Vincenzo Mengaldo, Milano: Mondadori (1998) primo volume; *Poeti italiani del secondo Novecento, 1945-1995*, a cura di M. Cucchi e S. Giovanardi, Milano: Mondadori (1995) secondo volume.

### **3371 Italian Cinema in a Modernizing Society+**

Antonio Vitti

The objective of this course is to gain a better understanding of the often complex mechanism of Italian life, the intriguing regional differences, and the civic and cultural development that have shaped the Italian Republic since the end of Fascism. Through a pluridisciplinary approach this course will explore how Italian cinema has followed, mirrored, and often even anticipated the cultural transformation and moments of crisis in Italian society. Ten films will be studied. Students will also learn how to prepare a film analysis, will write a final essay, and will lead group and class discussions. (1 Unit)

A course pack will be available at the bookstore.



## GRADUATE COURSES

### SIX-WEEK GRADUATE COURSES

#### 6502 Advanced Italian: Studies in Language

Iuele-Colilli, Santeramo

Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of morphological and syntactic patterns and structures, and one hour to oral expression. Students will be required to write tests, submit essays, give oral presentations, and participate in class discussions.

Note: This course is obligatory for all first-time graduate students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 3301 without graduate credit before attempting 6502. (1 Unit)

*Required Texts:* R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco, *Schede di lavoro*. Vols. 1-2. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri, *L'italiano d'oggi. Note di grammatica per corsi universitari*. Toronto: University of Toronto Press (1988).

*Recommended Texts:* N. Zingarelli, *Vocabolario della lingua italiana*. Bologna: Zanichelli (latest edition); *HarperCollins Sansoni Italian Dictionary*. Inglese-Italiano, Italiano-Inglese. Firenze: Sansoni (latest edition).

Additional reading materials will be provided by the instructor.

#### 6561 "Teatri di Guerra"—Italian Theatrical Workshop

Marini-Maio

In this course we will explore contemporary Italian history, culture, and theater from a pragmatic approach, which will foster students' literary competence and critical thinking as well as their language skills. The final production will result from the theatrical adaptation of texts concerning the *Resistenza*—the Italian anti-fascist military movement—and Italian terrorism of the 1970s, such as Italo Calvino's *apologue La decapitazione dei capi* (1969), Leonardo Sciascia's essay *L'affaire Moro* (1978), Alessandro Occhipinti's play *Segue comunicato* (1997), Marco Baliani's monologue *Corpo di stato* (2003), and Marco Bellocchio's feature film *Buongiorno, Notte* (2003). Sophocles' *Antigone* (in Italian) will provide students with the necessary background on the tragic genre. The *Manuale minimo dell'attore* by the 1997 Nobel Prize winner Dario Fo will offer basic information about techniques for acting and directing. Class meetings will analyze the texts in lectures, discussions, and demonstrations as well as provide lab time for extended workshops in acting, directing, design and production issues. Students are required to attend all the rehearsals. (1 Unit)

*Required Texts:* Sofocle. *Antigone. Variazioni sul mito*. Venezia: Marsilio (2004); Anna Laura Braghetti. *Il prigioniero*. Milano: Feltrinelli (2003); Marco Baliani. *Corpo di Stato. Il delitto Moro*. Milano: Rizzoli, (2003); Alessandro Trigona Occhipinti. *Segue comunicato* ([http://www.dramma.it/libreria/copioni/segue\\_comunicato.htm](http://www.dramma.it/libreria/copioni/segue_comunicato.htm)); Marco Bellocchio. *Buongiorno, notte* (2003) (film).



Prepared notes, audio and video clips, and mixed materials will be provided by the instructor.

**6571 Three Cities, Three Destinies: Venice, Florence, Naples.  
Architecture, Society, Art and History**

Sala

This course will trace the historical, urbanistic and artistic developments of four unique Italian cities. Venice, Florence, Naples and Pompeii will be studied from their first settlement to their major cultural and artistic splendor. The course will offer close analyses of their rich cultural histories and students will examine the diversities of the fascinating Italian cultural patrimony. (1 Unit)

A course pack will be available at the bookstore.

**6572 Italian Comedy and Comedy Italian Style (*Commedia all'italiana*)**  
Bernard

"*La commedia all'italiana*" (Italian Style Comedy) is not just a successful cinema genre comparable to the so-called "Spaghetti Western". In reality the expression and the concept is composed of two terms: "Comedy" and "Italian Style" both indicative of a socio-historical and cultural reality. The word "comedy" recalls quite clearly the theatrical, philosophical and literary roots of this film genre. We need only think of how the title "*commedia*" appears in the earliest Italian works as in Dante's *Divine Comedy*, to understand how this cinematic genre derives from theater. (1 Unit)

*Required Texts:* N. Macchiavelli, *La mandragola*. Torino: Einaudi, (1980); P. Aretino, *La cortigiana di Pietro Aretino*. Torino: Einaudi (1970); C. Goldoni, *Arlecchino servitore di due padroni*; C. Goldoni, *La trilogia della villeggiatura*; L. Pirandello, *Il berretto a sonagli*; U. Betti, *Corruzione a palazzo di Giustizia*; E. De Filippo, *Napoli milionaria*; M. Massimo Troisi, *La smorfia*.

**6576 Faces of Italy: Italian Culture and Society through Literature,  
Theater and Film from 1861 to the present**

Ferrarese

This course examines the most pressing issue that has confronted Italian society since its Unification: How does one make a nation? If the Italian historical process that led to unification (the *Risorgimento*) can be read as an unfulfilled revolution (Gramsci), a revolution that failed (Gobetti), or even the fulfillment of noble plans made by enlightened men, animated by a philanthropic spirit (Croce), how can these different ways of reading the nation's beginnings help us to understand its past, its present, and its future? The course is interdisciplinary: we will place political and historical transformations (from Liberalism, to Fascism, to the Resistance, to the First and Second Republics) in a dialectical relation to the cultural production of an Italy constantly in flux, looking at literature, music and the visual arts as expressions of social change: as reactions for or against the dominant culture. We will also contextualize the Italian reality within that of Europe and the rest of the world. (1 Unit)

A course pack in a CD format will be available.



## 6580 Music and Poetry in Italy 1945-2005

Carrera

The course traces the parallel history of poetry, song, and music in Italy from the end of World War II to the present. The course includes: an overview of the folk music revival which began in the 1950's when the American musicologist Alan Lomax came to Italy to record Italian folk music, the development of Italian "art song" or "author song" which ultimately gave way to the influential singer-songwriters of the 1960's and 1970's, how classical and avant-garde composers set Italian contemporary poetry to music, and the recent development of dialect song, Italian hip-hop, and the move from folk music to world music. The course includes references to high culture as well as popular and mass culture: poetry and folk lyrics, classical music and songs, albeit distinct in their style and aesthetic, are considered as elements of a unified cultural landscape. (1 Unit)

*Required Texts:* A. Bertoni, *Trent'anni di Novecento. Libri italiani di poesia e dintorni (1971–2000)*, Bologna: Book Editore (2004); A. Carrera, *La voce di Bob Dylan. Una spiegazione dell'America*. Milano: Feltrinelli (2001); L. Coveri, ed., *Parole in musica. Lingua e poesia nella canzone d'autore italiana*. Novara: Interlinea, (1996); U. Fiori, *Scrivere con la voce. Canzone, rock e poesia*. Milano: Unicopli, (2003); M. Peroni, *Il nostro concerto. La storia contemporanea tra musica leggera e canzone popolare*. Milano: Bruno Mondadori, (2005).

## 6601 Stylistics: Techniques of Composition and Interpretation

Iuele-Colilli, Santeramo

This course is designed to improve students' ability to write Italian correctly and with a certain elegance of style. Examples of writings will be analyzed for their effectiveness and manner of expression. Discussions will focus also on rhetorical strategies, the language of advertising, sports, politics, business Italian, as well as the relationship between the written and the spoken language. Daily written assignments will include translations, linguistic exercises, descriptions, narrations, summaries, essay writing, book reviews and oral presentations. (1 Unit)

*Required Text:* M. Sassu Frescura, *Interferenze lessicali italiano-inglese*. Toronto: University of Toronto Press (1984).

*Recommended Texts:* N. Zingarelli, *Vocabolario della lingua italiana*. Bologna: Zanichelli (latest edition); *HarperCollins Sansoni Italian Dictionary*. Inglese-Italiano, Italiano-Inglese. Firenze: Sansoni (latest edition).

Additional reading materials will be provided by the instructor.

## 6611 Modes of Critical Theory

Colilli

This course focuses on a selection of modes and vocabularies of critical theory within the context of the later twentieth century, but applied to the field of Italian studies. We will study aspects of Russian formalism, structuralism, poststructuralism, deconstruction, hermeneutics, marxism, psychoanalysis, feminism and cultural studies. (1 Unit)

A CD with additional materials will be provided by instructor.



## 6623 Linguistic History of Italy

Marcato

The primary objective of the course is to describe the history of Italian language and its relationship to culture and history. The course aims to reconstruct the formation of Italian across the centuries, from the earlier periods to the present. A brief description of other important linguistic realities such as dialects and linguistic minorities, will also be included and discussed. (1 Unit)

A course pack will be available at the bookstore.

## 6664 Dante's *Commedia* in Context

Oldcorn

"Dante and Shakespeare divide the modern world between them; there is no third." Though the time may well have come to question the Eurocentrism of T. S. Eliot's famous dictum, the centrality of Dante to the Western Christian tradition can scarcely be denied. Through a close reading of a selection of the most significant *cantos* from each of the three canticles, this course proposes to provide an overview of Dante's astonishing poetic achievement. The work will be considered in its historical and political contexts, as well as in that of the medieval intellectual and literary traditions of which it is a summa, in its intertextual relations with the Latin classics and against the backdrop of the author's other works in Italian (*Vita Nuova*, *Rime*, *Convivio*) and in Latin (*De vulgari eloquentia* and *Monarchia*). (1 Unit)

*Required texts:* Students are encouraged to use any of the three-volume editions by Umberto Bosco and Giovanni Reggio (Le Monnier, 1979); Emilio Pasquini and Antonio Enzo Quaglio (Garzanti, 1987); Anna Maria Chiavacci Leonardi (Mondadori, 1991-97; Zanichelli, 2000); or Riccardo Merlante and Stefano Prandi (La Scuola, 2005).

## 6677 The Emergence of the Post-Human

Colilli

During the Renaissance, Pico della Mirandola proclaimed that the human was a "miracle" occupying a privileged space below God and the angels, but above the animal world. Recently, Giorgio Agamben contributed to the deconstruction of this hierarchy by arguing that history and culture are based on the groundless and arbitrary separation between humans and animals. This line of thinking is consistent with the notion of the post-human, a concept that has acquired much postmodern currency.

By considering disciplines such as literature, art, philosophy, theology, science and political theory within the context of the Italian tradition, this course will identify and analyze the elements that created the conditions for the emergence of the post-human. Along with the writings of Pico and Agamben, attention will be given to works from different historical periods. (1 Unit)

*Required Text:* G. Agamben, *L'aperto: l'uomo e l'animale*. Torino: Bollati Boringhieri, (2002).

A CD with additional materials will be provided by instructor.



## **6681 Two Worlds, Two Cultures, Two Life Styles:**

### **The Binary Realm of Italian American Literature (1880–today)**

Rimanelli, Postman

There are more Italians living outside of the peninsula than within the boundaries of this ancient culture. Italian literature, starting with the ancient Roman philosophers and authors, and continuing through the Renaissance period, has influenced world literatures. The classic works of Dante, Petrarch and Boccaccio, with those of Machiavelli, Tasso and Marsilio Ficino have been studied within its European context. Yet, the scrutiny of the literature that developed from the immigrant experience, principally, the American reality, and its intermingling with the Italian myth of its ancestors, has only just begun. This course, by definition, will cover the literature of the Italian American experience. Emphasis will be placed on the period from 1880–post World War II, the largest phase of Italian immigration to the New World, although the colonial period and the Italian presence will also be discussed. A study of the two sides of the Atlantic, the Old World and the New, and its view of this original “blended” culture will be the focus of our readings. (1 Unit)

*Required Texts:* F. Durante, *Italoamericano: Storia e letteratura degli italiani negli Stati Uniti 1880-1943*. Volume secondo, Milano: Mondadori (2005); Giose Rimanelli, *Famiglia*. Isernia: Iannone (2000); Giose Rimanelli, *La stanza grande*. Cava dei Tirreni: Avagliano (1996); Pietro Di Donato, *Cristo tra i muratori*. Salerno: Il Grappolo (2001); *Figli di due mondi*, a cura di Francesco Durante. Cava dei Tirreni: Avagliano (2002).

## **6712 The Kingdom of Naples**

Rao

This course addresses a range of issues in the political and cultural history of the Kingdom of Naples, distinguished for its unique and compelling place in the history of Italy. After centuries of foreign domination Naples subsequently became an independent monarchy in 1734, center of important experiments in implementing enlightenment philosophy, only to be transformed, in the wake of the Italian independence movements, into the short-lived but legendary “*Repubblica napoletana del 1799*.” The role of various political and social institutions, grassroots culture, the tradition of absolutism, the French revolutionary influence, and the role of geography will be explored, as well as an examination of the Restoration and the Napoleonic period which supplanted the revolutionary experience. (1 Unit)

A course pack will be available at the bookstore.

## **6800 Independent Study**

Antonio Vitti

By permission only. (1 Unit)

## **DM 6902 Research Paper**

Antonio Vitti



## THREE-WEEK GRADUATE COURSES

Students enrolled in the six-week graduate program are eligible to take one or more three-week graduate courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

### SESSION I: July 3–July 27

#### **6622 Creative and Motivational Techniques in the Teaching/Learning of Italian as a Second Language**

Mollica

The techniques and activities suggested in this course are directed at the three types of learners: the visual, kinesthetic and auditory. The activities' aim is to reinforce the language skills. The first lecture will focus of the lesson plan and how the fun element can be integrated in the teaching/learning of Italian as a second language. Various activities and techniques to reinforce the learning of vocabulary will be examined; listening comprehension; communication; reading; writing; humor in second-language learning; audio and visual stimuli to encourage the student to speak; commercials and advertisements as a source of vocabulary expansion; understanding of culture. The course will also examine various theories and approaches to language teaching/language learning. The students will have ample opportunities to interact with the instructor and will be asked to participate in the preparation of creative and motivational activities for their own students. (1 Unit)

*Required Texts:* P. Balboni, *Tecniche didattiche per l'educazione linguistica*. Torino: UTET (1998); A. Mollica, ed. *Teaching and Learning Languages*. Welland, ON: éditions Soleil publishing, inc., 1998. M. Pichiassi, *Fondamenti di Glottodidattica*. Perugia, Guerra edizioni (1999).

*Reference Textbooks:* P. Balboni, *E. Dizionario di Glottodidattica*. Perugia: Guerra edizioni; Welland, ON: éditions Soleil Publishing Inc. (1999); M. Mezzadri, *I ferri del mestiere. (Auto)formazione per l'insegnante di lingue*. Biblioteca Italiana di Glottodidattica diretta da Anthony Mollica. Perugia: Guerra -Soleil (2003).

#### **6627 Italian Language and Cinema**

Marcato

The objective of the course is to explore the Italian language and the cinema; the function of cinema in the formation and diffusion of Italian; characteristics of the Italian cinematic language; contemporary Italian in the cinema as compared to other mass media; Italian language and dubbing. (1 Unit)

A course pack will be available at the bookstore.



## Session II: July 28–August 18

### 6636 Looking In, Looking Out, Looking Good. *Bella Scrittura in The Land of Bella Figura*

Severgnini

This course intends to provide you with an understanding of modern Italy—both its language and its people. Is there any relation between the aesthetic obsession of the Italians and their writing? Which non-fiction authors of the 20th century are worth reading? Is there any such thing as an “Italian New Journalism”? What is the difference between written and spoken language? Is the Italian language changing (how and why)? (1 Unit)

*Required Texts:* L. Barzini, *The Italians*. BUR (2001); E. Galli della Loggia, *L'identità italiana*. Bologna: Il Mulino (1998); B. Severgnini, *La Testa degli Italiani*. Milano: Rizzoli (2005).

### 6666 16th-Century Italian and the *Questione della lingua*, or Why Italians Still Read their Classics so Easily

Vanvolsem

The aim of the course is to study Renaissance Italian and the language controversy, known as the “*questione della lingua*,” which deeply divided the sixteenth-century intellectual world. In the 16th-century literary practice the rivalry between Latin and the vulgar tongue was almost over: both codes were equally used in prose and poetry, in many cases even by the same authors. As the use of the vernacular became thus normal, another question rose: which language was to be chosen? (1 Unit)

A course pack will be available at the bookstore.

## LECTURE SERIES

Anthony Oldcorn, “Via col vento: una lettura di Purgatorio XI”

Donato Santeramo, “Gordon Craig in Italia: Dai primi manifesti futuristi al Convegno Volta”

Charles Sala, “Il ciclo di pitture di Rubens per Maria dei Medici, vedova di Enrico IV: menzogne mitologiche, realtà storica, complessità dello spazio barocco”

Anthony Fragola, “La vita e la morte di Peppino Impastato attraverso i ricordi di Felicia e Giovanni Impastato”

Anna Maria Rao, “L'Italia nell'età rivoluzionaria e napoleonica: liberazione, conquista, o modernizzazione?”

Alessandro Carrera, “Pietre rotolate sul sentiero della traduzione: sul tradurre Bob Dylan in italiano”

Alessandro Carrera, “Che ne sappiamo dell'America?”

Beppe Severgnini, “Americani e italiani, le teste etiche e le teste estetiche”

Beppe Severgnini, “Terrorism and media. The end of neutrality?” per il Simposio: “Terrorism and Media.”

Vittorio Zucconi, “Marketing Fear” per il Simposio: “Terrorism and Media.”



## CLUBS

In addition to regular activities and coursework, all students are expected to participate weekly in a club of their choice.

### **Italian Music Club**

Students and faculty learn, sing and listen to Italian songs and operas.

### **Cinema Club**

Students and faculty watch films and discuss their cultural and artistic merits.

### **Cooking Club**

Students and faculty study and practice the art of Italian cuisine.

### **Literature Club**

Students read and discuss Italian literature with faculty and other students.

### **Poetry Club**

Students and faculty read and discuss poetry. Both are encouraged to present their own work.

### **Jazz Club**

Faculty and students play, appreciate and discuss Italian jazz.

### **Contemporary Italian Issues**

Students and faculty watch daily newscasts, read and discuss contemporary Italian issues including the World Cup.

### **Outing Club**

Students and faculty plan and take part in outings in the region to explore and learn Italian terms and flora and fauna.

### **Regional Traditions and Dialect Club**

Faculty and students learn the variety in regional Italian cooking, speaking and cultural traditions.





# The School in Italy

Via degli Alfani, 48

50121 Florence, ITALY

Tel. 011-39-055-24 57 90

**Director:** Rosa Cuda, Ph.D., University of Toronto

**Assistant to the Director:** Patrizia Nesti

**Student Life Coordinator:** Laura Sieni

The school, or *Sede*, in Florence is located in the *Palazzo Giugni*, a sixteenth-century palace designed by the renowned Bartolomeo Ammannati, which is situated in the academic heart of the old city, an area bustling with coffee shops, bookstores, cultural clubs, and academic buildings. Undergraduates also have the option to study at the University of Ferrara.

## THE UNDERGRADUATE PROGRAM

The C.V. Starr-Middlebury School in Italy offers two sites from which to choose depending on the type of environment the student is seeking. Students who choose to study in Ferrara will have a more provincial experience, while students studying in Florence will find a more cosmopolitan city.

Middlebury welcomes applications from Middlebury College undergraduates as well as undergraduates enrolled at other colleges and universities. To be eligible for admission, students must have completed a minimum of five semesters of college-level Italian or the equivalent (including one content course comparable to Middlebury College IT 0252), with a B average and at least a B- average overall. Students considered in need of further preparation before studying at the School in Italy may be required to enroll in the 7-week Italian School summer session on the Middlebury campus. All students are expected to enroll in an Italian course the semester preceding the term or year abroad.

For Middlebury College students the deadline for application is February 1 for the fall semester, spring semester, and the full year. For non-Middlebury students, the application deadline is March 15 for fall semester or full year, and October 15 for the spring semester. Applications received after these dates will be considered on a space-available basis, provided that visa requirements (where applicable) can be met.

Students must check with their home institutions about transfer of credit for fulfillment of major, minor, or distribution requirements.

For more information and an application, please contact the Middlebury College Off-Campus Study office at (802) 443-5745 or by e-mail [studyabroad@middlebury.edu](mailto:studyabroad@middlebury.edu).



## THE GRADUATE PROGRAM

After successfully completing three courses (units), including a 600-level literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year with three semester-long courses in language, literature, and culture/communication at the *Sede* and one course at the University of Florence. During the second semester, students must complete an independent research project, one course at the *Sede* and one course at the University of Florence. After consultation with the Director, students will choose courses offered by the *Facoltà di Lettere e Filosofia* in the areas of art history, history, political science, linguistics, theater studies, philology, archaeology, or literature. Students must fulfill the distribution requirements indicated for the specialization, or “stream,” that they have chosen.

### Courses at the Sede

During the first semester at the School in Italy program, students will take three classes at the *Sede*. Students will choose among courses that will aid in meeting the requirements of their stream. In the second semester students will take a methodologies class aimed at helping students acquire the techniques necessary to write an advanced level research paper such as the Independent Research Project.

### Independent Research Project

The independent research paper should be based in part on course work done during the preceding summer on the Vermont campus or during the first semester in Florence. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (35–40 pages in length) should demonstrate a high level of written control of the language as well as critical and analytical skills. Once completed students will prepare a final oral defense of their work in front of a project committee.

### Courses at the University of Florence

Courses at the University of Florence offer a unique opportunity for deepening students’ intellectual and linguistic growth as well as providing additional opportunities for social immersion. Each course requires approximately six contact hours per week.

Students enrolled in courses are subject to both the privileges and restrictions established by the university administration. Final enrollment is contingent upon passing an oral examination administered by a University of Florence professor. It is important to note that a course in an Italian university is usually a series of lectures or seminars to guide students in their study and preparation for a final comprehensive oral examination. Certain courses may also require a paper or a written exam prior to the oral examination. A typical university course at the *Facoltà di Lettere* is made up of two academic sections. The first *modulo* tends to be a general overview of the basic themes of the subject, while the second *modulo* is



normally a more indepth investigation of a specific component of that same topic. Courses at the university entail classroom instruction; and independent preparation by the student of critical readings, texts, etc. assigned by the *docente*, which plays a very important part in the final exam. Students are therefore reminded that classroom instruction is only one aspect on which they may be examined.

## Courses

Following are the course descriptions for the language, linguistics, literature, and culture/communication courses that will be taught at the *Sede* during the 2006–2007 academic year. **Please note that all courses are subject to change.**

### *Language*

#### **Methods of Critical and Applied Analysis** (*Fall*)

This course intends to improve writing skills in Italian. Students will analyze various types of texts for language structure, vocabulary, and idiomatic usage, with special attention paid to logical presentation and the language of literary and cultural criticism. (1 Unit)

### *Linguistics*

#### **History of the Italian Language** (*Spring*)

Within the context of the historical evolution of Italian and its modern literary practice, students will advance their understanding and use of syntax and levels of style. After examining how Italian and other Romance languages evolved from Latin, we will then consider the development of the vernacular and the preeminence of Florentine in the late Middle Ages. Next, we will turn to the influence of dialects and the development of modern standard Italian from 1861 to the present. Finally, we will discuss the style of three important narrative works of the nineteenth and twentieth centuries to determine what constitutes modern usage and style. (1 Unit)





## **The Genius of Michelangelo and the Development of Florentine Sculpture in the Sixteenth Century (Fall)**

The art of sculpture found particularly favorable terrain in Florence during the sixteenth century: a historically important time, as the city was going through a major change, becoming a Princedom after years of republican government. The formal and artistic innovations, therefore, connected themselves to modes of representation coinciding with both a precise proto-academic scheme and with the need to depict a state undergoing significant change. The innovative possibilities of monumental sculpture as explored by Michelangelo, were developed by a group of artists (Jacopo Sansovino, Baccio Bandinelli, Benvenuto Cellini, Bartolomeo Ammannati, and ending with Giambologna) who established fundamental rules in sculpture that spread all across Europe. Once considered by critics as mere followers or artists negatively influenced by Buonarroti's art, the artistic path these authors traced on the contrary, enables students to understand how Florentine art of the late Renaissance finds its strength in the reformulation of the concepts and solutions anticipated by Michelangelo and touches on one of the critical problems of the sixteenth century, that of the concept of "maniera": innovation within tradition, a scheme made stronger by the presence of genius. (1 Unit)

## **Recent Events and Politics in Italy (Fall)**

Italian politics has undergone an almost incredible transformation during the past 14 years. This phenomenon, following the fall of the Berlin Wall, has assumed almost revolutionary social and political proportions. Within a short period of time, parties and politicians that had dominated national life for 45 years have disappeared from the scene; the world of journalism and information has changed dramatically; Italy has become part of the European community. The term "new" has certainly dominated the last decade. One must ask, however, whether this change corresponds to a genuine social and cultural emancipation, or is merely a mass media-engendered illusion that will soon reveal a reality quite different from the one hoped for. To investigate this, we will use not only contemporary political texts but also newspapers and magazines, trying to understand current Italian politics through instruments of daily communication. (1 Unit)



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/ada](http://www.middlebury.edu/ada).

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Italian School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

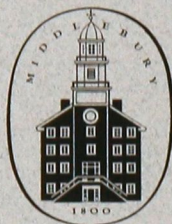
Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College

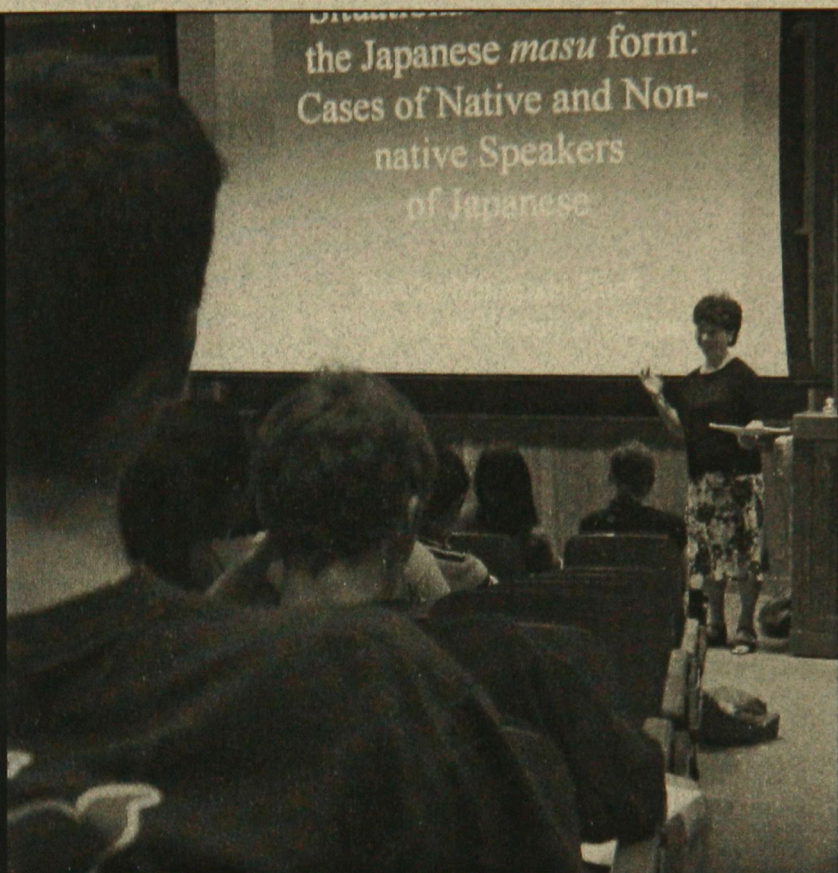




**The Language Schools**  
MIDDLEBURY COLLEGE  
Middlebury, Vermont 05753

*On the cover: Level 100 students are in class about three to four hours per day.*





THE  
**Japanese**  
School

Summer 2006



# The Japanese School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

(802) 443-5510

E-mail: [languages@middlebury.edu](mailto:languages@middlebury.edu)

Web: [www.middlebury.edu/lj](http://www.middlebury.edu/lj)

## Summer 2006

## Intensive Immersion Program

### **Nine-Week Session**

June 16–August 18, 2006

Total Fees: \$7,700

(Tuition \$4,992; Board \$1,944; Room \$764)

### **Contents**

Letter from the Director .....	1
The Japanese School .....	3
Credit .....	3
Financial Aid .....	3
Enrollment .....	3
Application and Admission .....	3
Administration, Faculty .....	4
Course Offerings .....	5
Co-Curricular Activities .....	8



## Letter from the Director

The long tradition of excellence in foreign language instruction at the Middlebury's Language Schools continues at the Japanese School where we provide a superb learning environment for serious students of Japanese at all levels. Our curriculum is challenging and very rewarding. Our student-to-teacher ratio is approximately 5:1.

We take the Language Pledge seriously and make sure it is reinforced throughout the session. However, the heart and soul of the Pledge lies within each student. It is a commitment that every student makes with himself or herself. Once each student engages the Pledge, they collectively create a very effective learning environment. I feel confident in saying that the amount of linguistic input that students receive over the nine weeks at Middlebury surpasses that of many language programs in Japan.

While a summer at the Japanese School can serve as excellent preparation for students who are planning to study abroad, it is also a superb environment for post-study-abroad students. It is often the case that those students get locked into a single type of speech (casual or formal). It is, however, necessary for adult speakers to be able to use different types/formalities of speech. At the Japanese School, native or near-native teachers of Japanese interact with our students. They constantly provide corrective feedback that helps students become educated adult speakers of the language.

In order to achieve the school's objectives we recruit instructors who have first-rate teaching credentials. They are well-versed in the latest developments in language-learning theories and pedagogy. They are eager to listen to their students and adjust their teaching methods according to the needs of the class.

At the Japanese School, new and innovative ways of instruction are encouraged and regularly employed. A wide range of electronic tools, such as online dictionaries and digital audio and video, is utilized to help students learn. Japanese TV is available 24-hours a day. Cutting technologies including CG animation and voice recognition are being explored for instructional applications.

Throughout the nine weeks, various types of co-curricular activities are offered. Students engage in calligraphy, karaoke, film, outdoor activities, story telling, theatrical performances, and sports events. These activities are undertaken in the spirit of providing students with opportunities to practice their language skills.

We hope that you will seriously consider joining us at the Japanese School.

— Kazumi Hatasa  
*Director, Japanese School, 2006*







# The Japanese School

The Middlebury College Japanese School offers intensive summer programs from beginning through advanced levels. All programs emphasize both the development of language skills and the understanding of Japanese culture.

## Credit

Credit is defined in terms of units. One unit equals three semester hours. Each four-course load offered during the nine-week session of the Japanese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years.*

## Auditing

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

## Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

## Enrollment

Upon acceptance, all students must pay a \$300 non-refundable enrollment deposit to be applied to the tuition charges.

## Application and Admission

Application materials for the Japanese School are available from:

**The Japanese School**

Sunderland 222

Middlebury College

Middlebury, Vermont 05753

(802) 443-5510

[languages@middlebury.edu](mailto:languages@middlebury.edu) • [www.middlebury.edu/languages](http://www.middlebury.edu/languages)



# Administration and Faculty

Director: Kazumi Hatasa, Professor of Japanese, Purdue University;  
Ph.D., University of Illinois

Assistant Director: Ken'ichi Miura, Instructor, Temple University;  
M.A., University of Wisconsin at Madison

## Faculty (Professors in Charge)\*

NORIKO HANABUSA, Associate Professional Specialist, University  
of Notre Dame; M.A., University of Wisconsin at Madison  
(Beginning Japanese I)

CHIEMI HANZAWA, Lecturer of Japanese, University of Iowa;  
M.A., University of Iowa (Beginning Japanese II)

KAYO NONAKA, Lecturer, New York University;  
M.A., University of Massachusetts at Amherst (Intermediate Japanese I)

KEN'ICHI MIURA, Instructor, Franklin and Marshall University;  
M.A., University of Wisconsin at Madison (Intermediate Japanese II)

AKIKO KAKUTANI, Professor of Japanese, Earlham College;  
M.A., McGill University (Advanced Japanese)

## Administrative Staff

Anna Sun, Coordinator  
[sun@middlebury.edu](mailto:sun@middlebury.edu)

*\* Faculty listing is subject to revision; other faculty to be appointed.*



## Course Offerings

The following is a list of courses that will be offered in the 2006 summer session. Note: schedules, texts, and staffing are subject to change.

### **JAPN 3101-3102-3103-3104 Beginning Japanese I**

*Hanabusa and staff*

An intensive introduction to the Japanese language. The course covers most basic grammatical structures and everyday vocabulary items, and introduces *hiragana*, *katakana* and approximately 100 elementary *kanji*. Practices are conducted to develop all four skills (listening, speaking, reading, and writing) in meaningful communicative exercises.

Target OPI rating at the end of the session: Novice High

**Required Text:** Makino, Hatasa & Hatasa, Nakama 1, Houghton Mifflin Inc.





## **JAPN 3201-3202-3203-3204 Beginning Japanese II**

*Hanzawa and staff*

Designed for students who have completed approximately 150 hours of formal training in Japanese. Students must be able to read and write *hiragana*, *katakana* and 100 to 150 *kanji*. The course will begin with a review of basic patterns and move quickly to cover new materials. In addition to the materials provided by the textbook, authentic materials (e.g. television, films, internet, newspapers, etc.) will be incorporated into the instruction.

Target OPI rating at the end of the session: Intermediate Mid

**Required Text:** Makino, Hatasa & Hatasa, Nakama 2, Houghton Mifflin Inc.

## **JAPN 3301-3302-3303-3304 Intermediate Japanese I**

*Nonaka and staff*

Designed for students who have had approximately 300 hours of formal instruction at the college level. Students must be comfortable with *hiragana* and *katakana* and know approximately 300 to 400 *kanji*. Students will first go through a review of basic grammatical patterns. The remaining weeks in the course will be given over to the study of reading and video materials drawn from a wide range of everyday sources.

Target OPI rating at the end of the session: Intermediate High

## **JAPN 3401-3402-3403-3404 Intermediate Japanese II**

*Miura and staff*

Designed for students who had approximately 400 hours of instruction at the college level. Students coming into this course should be able to read about 500 to 800 *kanji*. A variety of materials—essays, short stories, TV programs, and newspaper articles—will be used as texts. These materials are chosen not only as tools for language instruction, but also as a means to increase understanding of the socio-cultural background of contemporary Japan. The aim is to get students to function at an advanced level; that is, to be able to read most modern Japanese written materials with the aid of a dictionary and to be able to handle most conversational tasks, including formal situations, with relative ease.

Target OPI rating at the end of the session: Advanced Low





## **JAPN 3501-3502-3503-3504 Advanced Japanese**

### *Kakutani and staff*

Designed for graduate students and professionals with advanced skills in spoken and written Japanese. Undergraduates with exceptional preparation or extensive background living in Japan may also enroll. The prerequisite is at least three or more years of rigorous formal study in modern Japanese, or an extended period of a year or more studying or working in Japan. Students should know at least 1,200 *kanji*, or have advanced reading skill in Chinese. Instruction takes a multi-skill approach that employs a variety of materials: scholarly essays, newspapers, short stories, and manga. Video and audio materials are also used extensively to improve listening comprehension and oral presentation skills. The approach of the course is to study the language through a study of the culture, and it presumes a high level of proficiency in all four language areas.

Target OPI rating at the end of the session: Advanced Mid



## Co-Curricular Activities

In addition to regular coursework, students at all levels are encouraged to participate in activities designed to supplement and enhance the language-learning environment. These activities will include lectures by visiting scholars and artists, film screenings, performances and presentations by students and faculty, and intramural sports and academic competitions. Students are strongly encouraged to pursue and share their own interests and talents, and a number of clubs will be established to provide an organized way to express those interests. Past clubs have centered on a variety of subjects, including:



- **Calligraphy**  
Introduction and practice of the art of *shodō*;
- **Karaoke**  
Learning popular songs and lyrics;
- **Cinema**  
Study of the Japanese film and animation tradition;
- **Cooking**  
Learning the basics of Japanese cuisine;
- **Traditional arts**  
In past years there have been clubs devoted to the tea ceremony, flower arrangement, and music;
- **Radio**  
Students produce and broadcast a weekly radio program;

There are many other possibilities, and we strongly encourage our students to be actively involved in the development of co-curricular activities.

Again in 2006, we will make two sets of a thousand origami cranes and send them to be displayed in Japan.



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/ada](http://www.middlebury.edu/ada).

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Japanese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

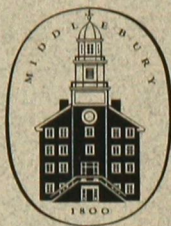
Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section 1 (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College





**The Language Schools**  
**MIDDLEBURY COLLEGE**  
Middlebury, Vermont 05753

*On the cover: Prof. Haruko Cook, visiting from the University of Hawaii,  
lectures on the use of formal and informal Japanese.*





THE  
**Portuguese**  
School

Summer 2006



# The Portuguese School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

voice: 802/443-5510

fax: 802/443-2075

languages@middlebury.edu

www.middlebury.edu/ls/portuguese

## Summer 2006

## Intensive Immersion Program

**June 30–August 18, 2006**

(Seven-Week Session)

Total: \$5,850

(Tuition: \$3,744; Board: \$1,512; Room: \$594)

### Contents

Introduction to the 2006 Program .....	1
The Portuguese School .....	3
The Language Pledge .....	3
Credits .....	3
Auditing .....	3
Financial Aid .....	3
Enrollment .....	4
Application and Admission .....	4
Administration, Faculty, Invited Guests, and Staff. ....	5
Intensive Language/Culture Courses .....	7



# Introduction to the 2006 Program

## ***Bem-vindos!***

Welcome to the fourth year of the Portuguese School at Middlebury College, one of the most highly regarded intensive immersion language programs in the United States. Our unique program is designed to offer you the opportunity to interact with more than twenty native speakers of Portuguese from throughout the Lusophone world.



*Carmen Tesser*

The curriculum integrates language and culture through formal classroom instruction, a highly popular lecture series, a film series, and an array of co-curricular activities including *capoeira*, samba, soccer, volleyball, radio broadcasting, weekly newspaper production, cooking, and much more.

We create an environment that is thoroughly conducive to learning. Cable television from Brazil is fed into our social space so that students can watch programs in Portuguese. Newspapers, magazines, and comics from throughout the Lusophone world are always available in our social space, as are also cool *guaranás* and a bowl of chocolates.

In learning to speak Portuguese, you will be joining more than 200 million people throughout the world who speak the language. Portuguese is the official language of eight countries on four continents: Portugal, Brazil, Angola, Cape-Verde, Guinea-Bissau, Mozambique, Sao Tomé e Príncipe, and East Timor. It is also widely spoken in Goa and Macau, although not the official language there. Each area of the world has contributed to the cultural richness that provides context for the study of the language. During your summer in Vermont, you will concentrate your studies on the variant spoken in Brazil; however, you will have the opportunity to hear speakers from many other areas of the Lusophone world.

The Portuguese School has received grants from the National Endowment for the Humanities and from the Luso-American Development Foundation to support the project, "Learning Language through Cultural Texts: Brazilian and Continental Portuguese." In addition, the Camões Institute from Portugal has sent us a collection of books for the Middlebury Library.



In 2006 we will again host an array of speakers who represent different walks of life, and different parts of the Portuguese speaking world. Our writer-in-residence will be Alvaro Cardoso Gomes, a novelist and literary critic from Brazil who, like the other guests, will spend time in our school giving lectures and having informal discussions with the students.

Our faculty members come from throughout the United States and abroad. They are active professionally in different areas of research and are committed to developing a culturally authentic environment for the teaching of Portuguese. Students who attend the Language Schools know that the program is rigorous, challenging, and exciting.

*Bem-vindos e boa sorte nos estudos!*

Carmen Chaves Tesser  
*Director*





# The Portuguese School

## The Portuguese School

During the summer of 2006, we will offer five levels of Portuguese language courses, three non-degree graduate level classes and a special class for K-12 teachers who wish to design a Portuguese course for their local schools. These have been developed in an integrative fashion to enhance communication in Brazilian Portuguese within a context of Lusophone cultures. Classes at the Language Schools are typically small to ensure maximum participation by all students. Whether you already know another language other than English or whether you are a true beginner, the Portuguese School has a place for you.

## The Language Pledge

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of Portuguese will have several sessions of "Survival Portuguese" immediately upon arriving on campus. The Language Pledge plays a major role in the success of our program, both as a symbol of commitment and as an essential part of the language learning process.

## Credits

Credit at the Language Schools is defined in terms of *units*. One unit equals three semester hours. The seven-week session normally carries a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. Students are therefore urged to discuss the question of transfer credits with their advisors before attending the School. (*All credits expire after ten years.*)

## Auditing

Because of the intensive nature of the summer language courses, auditing is not permitted. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the Language Schools Handbook.

## Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year. It is also available on the Web page [www.middlebury.edu/lis](http://www.middlebury.edu/lis).



## **Enrollment**

Upon acceptance, all students must pay a \$300 *non-refundable* enrollment deposit to ensure a place in the School. This deposit will be applied to the tuition charges.

## **Application and Admission**

Students may apply for admission for a single summer at any level. We reserve the right to place students at the level deemed most beneficial for the acquisition and improvement of communication in the language. Final placement will be determined by student performance on interviews and examinations administered during the first days of the program. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School. Students enroll in courses in one language school only.

Students applying to the Portuguese School must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is highly recommended.

Application materials for the 2007 summer session will be available in November 2006 from:

### **The Portuguese School**

Sunderland Language Center

Middlebury College, Middlebury, Vermont 05753

802/443-5510

languages@middlebury.edu • [www.middlebury.edu/lc](http://www.middlebury.edu/lc)



# Administration, Faculty, Invited Guests, and Staff

**Director:** **CARMEN CHAVES TESSER**, Professor of Romance Languages, Emerita, University of Georgia; Ph.D., Mississippi State University

## *2006 Faculty*

**BENEDICT A. CRUZ**, Graduate Teaching Instructor, University of Massachusetts at Dartmouth, M.A., Middlebury College

**ANDRE FRANCO**, Spanish and Portuguese Teaching Assistant, University of Georgia; M.A., University of Georgia; Graduate Student, University of Georgia

**ALESSANDRA PIRES**, Assistant Professor, Missouri State University; Ph.D., University of Georgia

**REGINA SANTOS**, Lecturer, University of North Carolina at Greensboro and University of North Carolina at Chapel Hill; Ph.D., University of North Carolina at Chapel Hill

**ANTONIO JOSE BACELAR da SILVA**, Portuguese Instructor, University of Arizona; M.A., University of Hawai'i at Manoa; Graduate Student, University of Arizona

**ANTONIO R.M. SIMÕES**, Associate Professor of Spanish and Portuguese Linguistics, University of Kansas; Ph.D., University of Texas

## *2006 Writer-in-Residence*

**ÁLVARO CARDOSO GOMES**, Brazilian Novelist; Ph.D., Universidade de São Paulo



## **2006 Invited Guests**

**ONÉSIMO ALMEIDA**, Director of Azorean Studies, Brown University; Ph.D., Brown University; “Os açorianos nos EUA”

**JEFF CASON**, Associate Professor of Political Science and Director of International Studies, Middlebury College; “O Brasil Contemporâneo”

**TONI COWLES**, Director Emerita, Lauder Institute of the University of Pennsylvania; “Entrevistas de proficiência oral”

**DARIÉN DAVIS**, Associate Professor of History, Middlebury College; “História e música”

**CHERIE HAMILTON**, Writer, Vanderbilt University; “A culinária lusófona”

**RUSSELL HAMILTON**, Professor of Lusophone Studies, Vanderbilt University; “A literatura lusófona na África”

**ANNA KLOBUCKA**, Associate Professor of Portuguese and Chair, University of Massachusetts at Dartmouth; “Fernando Pessoa”

**VICTOR MENDES**, Associate Professor of Portuguese, University of Massachusetts at Dartmouth; “A literatura portuguesa”

**PATRICIA SOBRAL**, Lecturer in Portuguese, Brown University; Ph.D., Harvard University

**FLÁVIO STEINER**, Media Executive, *Zero Hora*, Brazilian Newspaper; “A Mídia no Brasil”

**LUIZ FERNANDO VALENTE**, Professor of Portuguese and Comparative Literature and Chair, Brown University; “Que país é este? Definições de brasilidade no século XX”

**LYRIS WIEDEMANN**, Senior Lecturer in Portuguese, Stanford University; 2004 Baker Fellow, Middlebury College; “Entrevistas de proficiência oral”

## **2006 Administrative Staff**

**SANDRA BONOMO**, Portuguese School Coordinator, Middlebury College

**SARAH MARTIN**, Bilingual Assistant; B.A., University of Scranton; Graduate Student in Portuguese and Spanish, University of Georgia





## Intensive Language/Culture Courses

Daily activities normally include four to five hours of classroom instruction plus additional work in computer laboratories. Schedules, texts, and staffing are subject to change. In addition to the texts listed below, all students in the Portuguese School will engage in extensive reading activities using the texts from the invited lecturers, novels, short-stories, plays, and journalistic accounts. Each level offers three required units encompassing grammatical forms, stylistics and composition, pronunciation and phonetics, oral expression in formal contexts, as well as interpersonal oral expression. (Names in parentheses below indicate the lead teacher and the culture modules teachers. These assignments are subject to change depending on final enrollment). Modes of communication will be integrated within cultural thematic units. Already planned for the 2006 session are the following modules: **Culture through Music; The Culture of Bahia; Soccer in Art, Literature, and Music; Lusophone Civilization.**

### Recommended texts for all levels:

1. Brazilian Portuguese Dictionary
2. Helena Ventura e Manuela Caseiro. *Guia Prático de Verbos com preposições*. Lisbon: Lidel, 2004 (ISBN: 972-757-302-9)
3. Álvaro Cardoso Gomes. (Writer-in-Residence)  
*A Divina Paródia*. São Paulo: Globo, 2002 (ISBN: 85-250-3504-1)  
*Viver tem dessas coisas, mano*. São Paulo: FTD, 2004 (ISBN: 85-322-5078-5)



### **PGSE 3101-3102-3103 Beginning Portuguese**

3101	9:00–10:50 A.M. (Cruz)
3102, 3102	11:00–12:50 P.M. (Santos, Silva, Simões)

This course sequence is designed for students with no previous classroom instruction or functional ability in Portuguese, and little or no previous experience in Spanish. Most students completing this course sequence will be able to initiate, sustain, and close a conversation dealing with familiar topics, and will be able to write short narratives and read authentic texts based on specific reading strategies. Based on data gathered during the past three summers of the Portuguese School, the majority of students completing this level achieved Intermediate levels in the Oral Proficiency Examination. (3 Units)

**Required Texts:** Emma Eberlein O.F. Lima, et al. *Avenida Brasil: Curso básico de português para estrangeiros. 1.* São Paulo: EPU, 2004 (ISBN: 85-12-54700-6); Emma Eberlein O.F. Lima, et al. *Avenida Brasil: Livro de exercícios 1* São Paulo: EPU, 2004; (ISBN: 85-12-54702-2)

### **PGSE 3198-3199-3200**

#### **Advanced-Beginning Portuguese for Spanish Speakers**

3198	9:00–10:50 A.M. (Silva)
3199, 3200	11:00–12:50 P.M. (Franco, Santos, Simões)

This course sequence focuses specifically on issues that arise when Spanish-speakers learn Portuguese. Because of the similarity between the two languages, typically Spanish speakers progress through Portuguese language classes at a fast rate. In addition, with work on vocabulary and specific structures, they are able to communicate at a higher proficiency level in a shorter period of time. Students with some formal instruction in Portuguese may also place in this level depending on their proficiency. Based on data gathered during the past three summers of the Portuguese School, the majority of students completing this level achieved Intermediate High to Advanced Low levels in the Oral Proficiency Examination. (3 Units)

**Required Texts:** Rejane de Oliveira Slade. *Português básico para estrangeiros. 2nd edition.* (ISBN: 0-9638790-3-0); Rejane de Oliveira Slade. *Português básico para estrangeiros. 2nd edition. Livro de exercícios.* (ISBN: 0-9638790-4-9)



### **PGSE 3201-3202-3203 Intermediate Portuguese I.**

3201 9:00–10:50 A.M. (Franco)

3202, 3203 11:00–12:50 P.M. (Franco, Santos, Simões)

Students enrolling in this sequence will have completed successfully one year of Portuguese and will have a proficiency level of “novice high” or “intermediate low,” according to the ACTFL proficiency guidelines. In this class, they will strengthen their knowledge of grammatical and syntactical structures and improve their mastery of the language while increasing vocabulary and functional communicative ability. Most students successfully completing this sequence will emerge with a proficiency level of “intermediate high.” Depending on motivation, effort, and previous knowledge some students may progress to a level of “advanced low” or “advanced mid” during this sequence. (3 Units)

**Required Texts:** Maria Harumi Otuki De Ponce, et al. *Bem-Vindo!: a Língua Portuguesa no Mundo da Comunicação. 1* (ISBN: 8575830635); and Maria Harumi Otuki De Ponce, et al. *Bem-Vindo!: a Língua Portuguesa no Mundo da Comunicação. Caderno de exercícios. 2* (ISBN: 8587343254)

### **PGSE 3301-3302-3303 Intermediate Portuguese II**

3301 9:00–10:50 A.M. (Simões)

3302, 3303 11:00–12:50 P.M. (Franco, Santos, Tesser)

Students enrolling in this sequence will have completed successfully one or more years of study in Portuguese and will have a proficiency level of at least “intermediate-mid” according to the ACTFL proficiency guidelines. Students will continue to strengthen their knowledge of grammatical and syntactical structures and will continue to master the language while increasing vocabulary through extensive reading. Students completing this sequence will emerge with a proficiency level of “Advanced-low” or “Advanced-Mid.” Depending on motivation, effort, and diligence, some students will progress to Advanced-High during this sequence. (3 Units)

**Required Text:** Antônio Simões. *BATICUM!* Copies will be available at the College Book Store.

**Recommended Texts:** *A monolingual dictionary of Portuguese* and *Michaelis Dicionário de Sinônimos e Antônimos*. Melhoramentos, 2002.





### **PGSE 3401-3402-3403 Advanced Portuguese**

3401                      9:00–10:50 A.M. (Pires, Tesser)

3402, 3403            11:00–12:50 P.M. (Franco, Santos, Tesser)

Students enrolling in this sequence will have a basic mastery of Portuguese and will have a proficiency level of at least “intermediate-high” according to the ACTFL proficiency guidelines. In this sequence, students will continue to increase vocabulary through extensive reading; they will practice writing and speaking at different registers; and they will study cultural and literary texts in depth. Students completing this sequence will emerge with a proficiency level of Advanced-High or Superior. (3 Units)

**Required Texts:** Roberto Melo Mesquita e Cloder Rivas Martos. *Gramática pedagógica*. São Paulo: Saraiva, 2005 (ISBN 85-02-04794-9); Ulisses Infante. *Do Texto ao Texto*. São Paulo: Scipione, 2002 (ISBN 85-262-3343-2)

**Recommended Texts:** *A monolingual dictionary of Portuguese* and *Michaelis Dicionário de Sinônimos e Antônimos*. Melhoramentos, 2002



## GRADUATE COURSES

The Portuguese School offers the three non-degree graduate classes described below. Students wishing to transfer credits from these classes to their current graduate programs should consult with their advisors prior to attending the Portuguese School.

### PGSE 6510 Portuguese Pedagogy

8:00–8:50 A.M. (Tesser)

Students enrolling in this course have an oral proficiency of Advanced Low or above. In addition, they are at the advanced level in writing and reading proficiency. The course explores the modes of communication described in the *Portuguese Standards for Learning Languages in the 21st Century*. Students will do extensive reading and critical writing surrounding the newest language acquisition theories as they apply to second and third language acquisition. Special emphasis will be given to scholarship on Portuguese for Spanish Speakers. All readings and assignments are in Portuguese. (1 Unit)

**Required Texts:** Paulo Freire, *Pedagogia do oprimido*. São Paulo: Paz e Terra, 2002 (ISBN: 8521900058); Jose Carlos P. de Almeida Filho e Leonor C. Lombello, Eds., *O ensino de Português para estrangeiros: pressuposto para o planejamento de cursos e elaboração de materiais*. Campinas, SP: Pontes, 1997 (ISBN: 85-7113-019-1); *Planejamento de metas e objetivos em programas de idiomas. Portfolio SBS 1*. São Paulo: SBS Editora, 2003 (ISBN: 8575830244); *Como estruturar o aprendizado de vocabulário. Portfolio SBS 05*. São Paulo: SBS Editora, 2003 (ISBN: 8575830384); *O ensino da pronúncia: por quê, o quê, quando e como. Portfolio SBS 09*. São Paulo: SBS Editora, 2003 (ISBN: 8575830554); Roberto Melo Mesquita e Cloder Rivas, *Gramática pedagógica*. São Paulo: Saraiva, 2005 (ISBN 85-02-04794-9)





## **PGSE 6615 Film and Literature**

4:00–4:50 P.M. (Pires)

Students enrolling in this course have an oral proficiency of Advanced Low or above. In addition, they are at the advanced level in writing and reading proficiency. The majority of students who choose this class will be enrolled in graduate programs at other institutions. The course explores a variety of novels and short stories from Brazil as well as their filmic adaptations. Students will expand their literary vocabulary and will learn filmic language. There will be a minimum of one novel and pertinent film per week. After discussing and analyzing in depth the respective works, students will write comparative papers applying theoretical frameworks of cross-cultural literary and filmic cultural studies. All readings and assignments are in Portuguese. (1 Unit)

**Required Texts:** Chico Buarque, *Estorvo*. São Paulo: Companhia das Letras, 2003 (ISBN: 8535905154); Clarice Lispector; *A Hora da Estrela*. Rio de Janeiro, Rocco, 1977 (ISBN: 853250812X); Ana Miranda, *Desmundo*. São Paulo: Companhia das Letras, 1996 (ISBN: 8571645663); Patrícia Melo, *O Matador*. São Paulo: Companhia das Letras, 2001 (ISBN: 8571644977); Nelson Rodrigues, *A vida como ela é*. São Paulo: Companhia das Letras (ISBN: 8571642834); Nelson Rodrigues, *O Casamento*. São Paulo: Companhia das Letras (ISBN: 8571642796)

## **PGSE 6620 Contemporary Lusophone Culture**

Times to be arranged (Pires, Tesser)

Students enrolled in this class will conduct extensive reading related to the topics presented by invited guests to the Portuguese School. See list of guests and topics. Students will write critical essays based on their readings, the lectures, and interviews with the speakers. Required reading materials will be available to students through Segue. (1 Unit)



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/~ada](http://www.middlebury.edu/~ada).

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Portuguese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

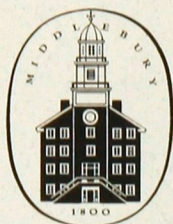
Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College





**The Language Schools**  
MIDDLEBURY COLLEGE  
Middlebury, Vermont 05753

*On the cover: Last summer's writer-in-residence, Moacyr Scliar,  
visited classes and discussed Brazilian literature.*





THE  
**Russian**  
School

Summer 2006  
Academic Year 2006–2007



# The Russian School

MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

(802) 443-5230

E-mail: [languages@middlebury.edu](mailto:languages@middlebury.edu)

Web: [www.middlebury.edu/lr](http://www.middlebury.edu/lr)

## Summer 2006

### Nine-Week Session

June 16–August 18

Total Fees: \$7,700

(Tuition \$4,992; Board \$1,944; Room \$764)

### Six-Week Session

July 3–August 18

Total Fees: \$5,700

(Tuition \$3,744; Board \$1,404; Room \$552)

## The School in Russia Academic Year 2006–07

### Graduate Program Tuition, Room, Partial Board—Full year:

Moscow \$21,200; Irkutsk \$24,000

### Undergraduate Program Tuition, Room, Partial Board—Full year:

Moscow \$24,000; Yaroslavl \$21,600; Irkutsk \$24,000

### Undergraduate Program Tuition, Room, Partial Board—Semester:

Moscow \$12,000; Yaroslavl \$10,800; Irkutsk \$12,000

## Contents

Letter from the Director	1
The Russian School	4
Graduate Programs	4
Credit	6
Transfer of Credit	6
Auditing	7
Financial Aid	7
Scholarships	7
Enrollment	8
Application and Admission	9
Administration, Faculty, and Staff	10
Intensive Language Courses (9-week program)	14
Graduate Program of Studies (6-week program)	17
The School in Russia	22
The Undergraduate Program	22
The Graduate Program	23



## Letter from the Director

*Добро пожаловать в Русскую школу Мидлберийского колледжа!*

*Welcome to the Middlebury Russian School!*



*Karen Evans-Romaine*

Recognized as one of the best Russian language programs in the world, the Middlebury College Russian School has been offering language and culture instruction in Russian in an intensive immersion setting for over 60 years. Russian School faculty are united by their love for teaching, their unflagging commitment to students, and their support of the Language Pledge. Many faculty members are textbook authors, and all instructors use the best print and electronic materials available. In the intensive and intellectually challenging small classes you will see described

here, faculty enable students to apply what they learn and use Russian actively in class in assignments that range from simple role plays to oral presentations on Russian TV news. Our students come from a variety of personal, academic, and professional backgrounds, but are united by their strong motivation to learn Russian and their commitment to the Language Pledge. Students say year after year that the Pledge, the formal requirement that students and faculty communicate only in Russian throughout the program, is the key to our success. Our committed faculty and staff and outstanding academic and co-curricular programs, offered in a Russian-only environment and supported by a wide variety of media and technologies, make Russian language and culture come to life in the Vermont landscape which, with its pines and birches, is reminiscent of Russia.

Our nine-week intensive language program is divided into seven levels of instruction, so that you are assured of a curricular program that matches your background and needs. You will see placement guidelines and goals described under each level in this bulletin. Students are placed according to their performance on the on-line entrance grammar exam and oral interview upon arrival, and according to their background in Russian.

The six-week graduate session of the Middlebury College Russian School offers degree programs for the Master of Arts in Russian and the Doctor of Modern Languages degree, in addition to coursework for credit transfer and professional development. This summer we will offer courses in language, linguistics, literature, history, and politics. You will see descriptions of each course in this bulletin. Undergraduates placed in Level 5 or above are permitted to audit a graduate course in the afternoon.

Students are able to see their progress in Russian through a series of entrance and exit tests in grammar and the four language skills (reading, writing, listening, and speaking), designed and graded according to nationally recognized standards established by the American Council on the Teaching of Foreign



Languages (ACTFL). At the end of the program all students receive a progress report comparing entrance and exit scores. During the program students can monitor their progress through mid-term progress reports and individual consultations with faculty.

Our internationally recognized academic program is complemented by a stellar co-curricular program. This summer at Middlebury we have a number of exciting guests coming and events planned. We are delighted to welcome both a film director and a writer in residence this year. Film director Alexei Uchitel, director of the groundbreaking and award-winning 2003 film *The Stroll* (*Progulka*) and the award-winning *His Wife's Diary* (*Dnevnik ego zheny*, 2000), as well as the recent *Dreaming of Space* (*Kosmos kak predchuvstvie*, 2005) and the award-winning *Giselle's Mania* (*Mania Zhizeli*, 1995), will discuss his work, show some of his films, and work with the student video club in making their own film at the Russian School. Guest writer-in-residence Ludmila Ulitskaya, author of the novels *The Kukotsky Case* (*Kazus Kukotskogo*, recently televised in Russia) and *Medea and Her Children* (*Medeia i ee deti*), as well as numerous novellas and short stories, will give a keynote speech at our graduate symposium and a lecture on her work. Both Uchitel and Ulitskaya will visit classes, visit tea evenings, and eat in the Russian School dining hall, so that students have many chances to talk with them.



*The Russian School's weekly radio program.*



We welcome back to Middlebury this summer the folk ensemble Zolotoj Plyos, who will perform a mini-concert and a full-length concert, direct our student choir, and provide Russian music at other events. We also welcome back theater directors Sergei Kokovkin and Anna Rodionova, who will direct the student play. We will also have other guest performances, guest lectures, a silent film with live piano accompaniment, film series featuring some of the most exciting films that have appeared in Russia over the past two years, and student-run events, including our annual theater production, choir performance, talent show, weekly radio show, and karaoke and charades evenings. Our graduate symposium will feature the work of our graduate and advanced undergraduate students, who will give presentations and receive feedback from graduate faculty and peers in a professional conference setting.

The School in Russia, established by Middlebury in 1977, was one of the first undergraduate study abroad programs in the Former Soviet Union. Sites are now located in Moscow, Irkutsk, and Yaroslavl for undergraduate study. M.A. and D.M.L. candidates may spend an academic year studying in Moscow or Irkutsk (if the program of research and study warrants) as part of their degree program. You can see more details about the School in Russia in this bulletin as well.

I wish you an exciting summer of academic challenges, stimulating cultural events, and great progress in Russian. The Middlebury Russian School provides you with a unique opportunity to immerse yourself fully in Russian language and culture. Take advantage of its many offerings, and enjoy!

With best wishes,

Karen Evans-Romaine  
*Director*



# The Russian School

## **Intensive Language Program** (nine-week session)

The nine-week program is intensive by design and will cover two semesters of language study at each level. For more information see sections below called *Credit* and *Intensive Language Courses*.

## **Graduate Programs** (six-week session)

Graduate programs in the Russian School are designed to give the student a broad background in Russian language, literature, and civilization, in the spirit of a Russian Studies program. There are three graduate programs: Master of Arts degree, Doctor of Modern Languages degree, and non-degree. Upon acceptance to the Russian School, applicants take an on-line grammar placement exam and, if the exam score warrants consideration for the graduate program, have a telephone interview with the director in Russian to determine graduate-level eligibility. Graduate students register for courses upon arrival in consultation with the director and associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency, as determined by the results of placement tests taken prior to registration.

Each course normally meets for one hour, five days per week. A normal load for graduate students is three courses per summer. There is no reduction in tuition for taking less than a full course load. Permission to take an extra course is granted only in exceptional cases by the director, and must be requested in writing before the start of the session. The fee is \$1,248 to take an additional course during the six-week session.

All graduate students take tests at the beginning and end of the program, as described above in the Letter from the Director, not only as a guide for course selection, but for assessment of student progress and program evaluation.

**Master of Arts:** Candidates for the degree of Master of Arts must hold a baccalaureate degree, or equivalent, from an accredited institution of higher education, with a major, or equivalent course work, in Russian, and a grade average of B or better. The GRE (Graduate Record Examination) is not required for admission.

The M.A. degree program in Russian is comprised of twelve course units to be taken over a series of four summers on the Vermont campus, or in a combination of two or three summers in Vermont and an academic year at the Middlebury School in Russia taking courses at the Russian State University for the Humanities, Moscow.



Students must successfully complete a preliminary summer of study (called summer of application) on the Vermont campus before being officially accepted to degree candidacy. Admission to the School in Russia is based on performance in three summer courses and on faculty recommendation.

Candidates for the M.A. are expected to take a balanced program including, among the twelve courses, at least two courses in each of the following areas: language and linguistics, literature, and civilization. As one of the twelve courses, candidates must take one Independent Study course (RUSS 6888) on the Middlebury campus, in which they complete the required M.A. thesis paper in Russian. Research for this paper is normally started during the candidate's year abroad in Moscow, or during the second or third graduate summer at Middlebury.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. or equivalent, but these units may not count toward both degrees. For transferring credits toward the M.A. degree, see section called *Transfer of Credit*.

**Doctor of Modern Languages:** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in Russian is a prerequisite for admission to the program. An applicant must also have achieved graduate level in a second language taught at the graduate level at the Language Schools, and be prepared to demonstrate proficiency in that language at the beginning of the first summer. Degree requirements include a qualifying paper; eight upper-level graduate courses in Russian; three graduate courses in the second language (French, German, Italian, or Spanish); comprehensive examinations in Russian; residency abroad; evidence of successful teaching experience; and a doctoral dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Russian and write the qualifying paper.

For further information about the D.M.L. program, please contact the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury, Vermont 05753, (802) 443-5508, [languages@middlebury.edu](mailto:languages@middlebury.edu).

**Non-degree:** In addition to students preparing for Middlebury M.A. or D.M.L. degrees, the Russian School welcomes applications from non-degree students (i.e., students desiring graduate credits for transfer, or individuals who want to take advanced courses in Russian for professional development or personal enrichment).



## Co-Curricular Program

The Russian School offers a rich and varied program of activities outside the classroom. These activities are an integral part of the language and cultural studies program and can make great contributions toward improvements in students' language proficiency, as well as cultural literacy; both undergraduate and graduate students are therefore strongly encouraged to participate in co-curricular activities. Events include films (many subtitled), faculty and guest lectures and performances, tea evenings, theater and choir productions, the talent show, the school newspaper and radio program, soccer and volleyball, concerts, parties, and receptions.

## General Information

### Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Courses in the nine-week session (beginning through advanced, levels 3100-3400) award four units (twelve semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. *All credits expire after ten years.*

### Transfer of Credit

Following the summer of application and after formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the coordinator of their school to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Final approval will come from the Registrar's Office. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit toward an advanced degree at an accredited college or university. The courses must have been taught in Russian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation, and they must not duplicate courses already taken for degree credit.



All units counted toward a degree must have been taken on a graded, not a pass/fail, basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

## **Auditing**

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission and for a fee. Students enrolled in Level 5 and up in the nine-week program are permitted to audit one graduate course in the Russian School unofficially; however, that course will not appear on the student's transcript. Auditing is not permitted in the 3100-3400-level courses. For more information about auditing and fees, refer to the *Language Schools Handbook*.

## **Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

## **Scholarships**

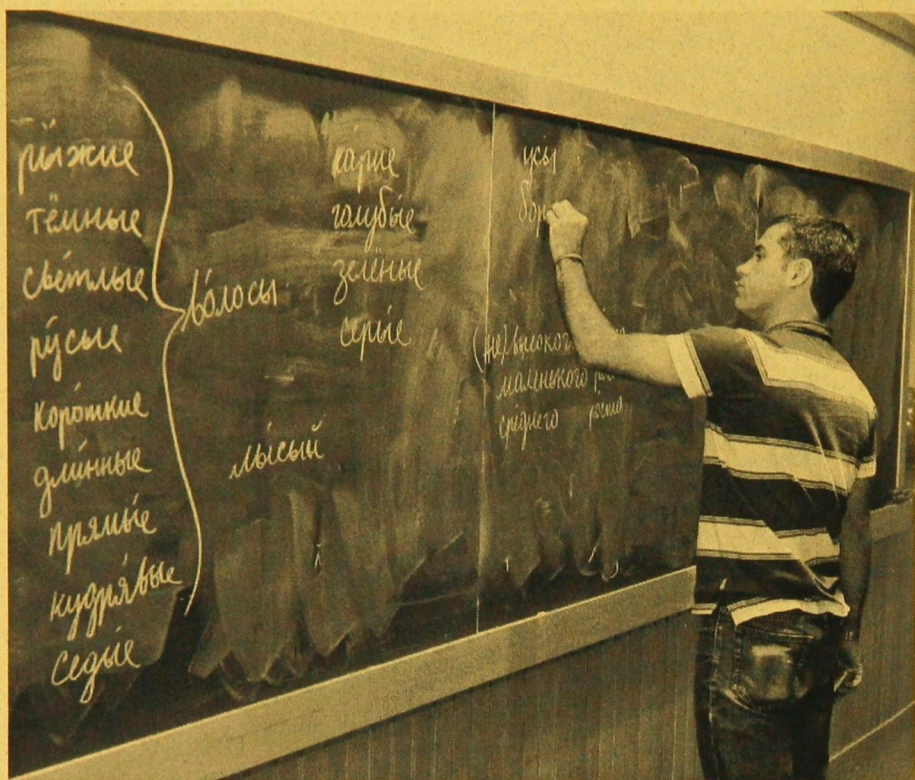
The following scholarships have been established in the honor of students, friends, or faculty of the Russian School: Berthe Normano Scholarship Fund; Peter Odabashian Memorial Scholarship; Anastasia Feodorova Pressman Memorial Scholarship; Robin Royle Memorial Scholarship. There are also other scholarships available:

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the masters or doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

The Social Science Research Council has since 1986 awarded an annual grant to the Russian School to be used to provide fellowships to qualified students enrolled in upper levels (from Level 5 through the graduate program) of the summer session.





The NSEP/Flagship program, in which the Middlebury Russian School began to participate through a federal grant administered by the American Councils for International Education (ACTR/ACCELS) beginning in summer 2006, provides full funding for advanced students in the 9-week program (levels 6 or 7) to achieve advanced-level language proficiency in preparation for American Councils' NSEP/Flagship program at St. Petersburg University for the academic year immediately following the Russian School summer. Students must apply for these scholarships through ACTR and must also apply and be admitted to the Middlebury Russian School's 9-week program at the appropriate level.

Candidates for financial aid need not apply for a specific scholarship, except for the NSEP/Flagship program described above. All applicants will automatically be considered for an award from the appropriate fund listed above or from the general grant fund.

## Enrollment

Upon acceptance, all students must pay a \$300 non-refundable enrollment deposit to be applied to the tuition charges.



## Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of summers in Vermont and an academic year in Moscow. They may enroll in courses in one Language School only, and are enrolled in courses at one level only.

Students at the summer sessions must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space, and is for one summer only.

An applicant who applies for the first time and does not attend may apply to reactivate the application on file for either of the next two summer sessions. Students who have attended a summer session may request a reactivation form at any future time for any of the Language Schools. Admission to the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed appropriate by the School.

Application materials for the 2007 summer session and the 2007–08 academic year abroad will be available in fall 2006 from:

**The Russian School**  
Sunderland Language Center  
Middlebury College  
Middlebury, Vermont 05753  
**(802) 443-5230**  
languages@middlebury.edu  
www.middlebury.edu/lr

*Admission is for one summer only,  
and admission to one of the Language Schools is entirely separate  
from admission as an undergraduate to Middlebury College.*



## Administration, Faculty, and Staff

**Director:** KAREN EVANS-ROMAINE, Associate Professor of Russian, Ohio University; Ph.D., University of Michigan

**Associate Director:** GALINA GENNADIEVNA AKSENOVA, Visiting Heath Professor of Russian, Grinnell College (fall 2005); Visiting Professor of Russian, Emory University (spring 2006); Kandidatskaya, State Institute of Theater Arts, Moscow

### *Intensive Language (9-week) Faculty*

MARINA APTEKMAN, Visiting Assistant Professor, Wheaton College; Ph.D., Brown University

EVGENIIA DVINOVA, Associate Professor, Herzen State Pedagogical University, St. Petersburg; Kandidatskaya, Herzen State Pedagogical University

JASON GALIE, Graduate Student, Columbia University, M.A., Columbia University

PETKO IVANOV, Graduate Student, University of Chicago; M.A., University of Chicago

BRIAN JOHNSON, Graduate Student, University of Wisconsin at Madison; M.A., University of Wisconsin at Madison

LAURA LITTLE, Graduate Student, University of Wisconsin at Madison; M.A., University of Wisconsin at Madison

GERALD McCAUSLAND, Graduate Student, University of Pittsburgh; M.A., Middlebury College

LARISA IVANOVNA MOSKVITINA, Associate Professor of Russian, St. Petersburg State University; Kandidatskaya, St. Petersburg State University

OLGA OLEYNIK, Lecturer, University of South Florida; Kandidatskaya, Pushkin Institute of Russian Language, Moscow

OLGA PROKOPENKO, Lecturer, Temple University; Graduate Student, Ohio State University; Diploma, Karazin National University, Kharkiv, Ukraine





VERA PROSKURINA, Visiting Assistant Professor, Georgia Institute of Technology; Kandidatskaya, Moscow State University

MARIA ALEKSEEVNA SHARDAKOVA, Russian Language Program Coordinator, University of Pennsylvania; Ph.D., Bryn Mawr College; Kandidatskaya, Moscow State University

ELENA NIKOLAEVNA SHCHEPINA, Associate Professor and Russian Language Program Director, Smolny College, St. Petersburg State University; Kandidatskaya, Herzen State Pedagogical University, St. Petersburg

SHANNON SPASOVA, Graduate Student, University of Wisconsin at Madison; M.A., University of Wisconsin at Madison

MOLLY THOMASY, Graduate Student, University of Wisconsin at Madison; M.A., University of Wisconsin at Madison

SVETLANA IGOREVNA TITKOVA, Instructor of Russian, Kitaigorodskaya Center for Foreign Language Instruction, Moscow State University; Diploma, Moscow State University



### ***Graduate (6-week) Faculty***

GALINA GENNADIEVNA AKSENOVA, Associate Director, Middlebury Russian School

ALEKSANDR PETROVICH LOGUNOV, Professor and Dean, Department of History, Political Science, and Law, Russian State University for the Humanities, Moscow; Doktorskaya, Russian State University for the Humanities

OLEG ANATOLIEVICH PROSKURIN, Kandidatskaya, Moscow State University

ALEKSEI DMITRIEVICH SHMELEV, Professor, Moscow State Pedagogical University; Senior Research Fellow, Institute of Russian Language, Russian Academy of Sciences; Doktorskaya, Moscow State Pedagogical University

SVETLANA BORISOVNA STEPANOVA, Associate Professor, St. Petersburg State University; Kandidatskaya, St. Petersburg State University

VALENTINA YAKOVLEVNA TROUFANOVA, Associate Professor, Russian State University for the Humanities; Kandidatskaya, Moscow State University

ILYA YURIEVICH VINITSKY, Assistant Professor of Russian, University of Pennsylvania; Doktorskaya, Institute of World Literature, Russian Academy of Sciences and Moscow State Pedagogical University

### ***Cultural Staff***

#### **Choir Directors:**

Zolotoj Plyos Folk Ensemble: SERGEI GRATCHEV, ELENA SADINA, ALEXANDER SOLOVOV, Saratov, Russia and Mechelen, Belgium; Carilloneurs; Diploma, Saratov State Conservatory, Russia; Professor (Sadina) and Graduates (Gratchev and Sadina), Royal Carillon Academy, Mechelen, Belgium

#### **Theater Directors:**

SERGEI BORISOVICH KOKOVKIN, director, playwright, writer, actor, Moscow; director-in-residence, Washington and Lee University (fall 2005/ winter 2006); Graduate Diploma, State Institute of Theater, Music and Cinematography, Moscow



ANNA SERGEEVNA RODIONOVA, playwright, screenwriter, actress, Moscow; director-in-residence, Washington and Lee University (fall 2005/winter 2006); Graduate Diploma, Gorky Literary Institute; Diploma, State Institute of Cinematography, Moscow

**Artist-in-Residence:** OLGA SOLOVOVA, artist, Saratov, Russia and Mechelen, Belgium; High School Diploma, Balakovo Art Academy, Russia

### *Staff*

**Coordinator:** JOHN STOKES, Middlebury College; B.A., University of Arkansas at Little Rock

**Bilingual Assistant:** MICHAEL BAUMANN, B.A., University of Wisconsin at Madison

**Bilingual Technology Assistant:** KATHLEEN EVANS-ROMAINE, Ohio University; Ph.D., University of Michigan

**Interns:** JOHN DI LASCIO, B.A., Florida State University;

NATALIA SHILOVA, Diploma, Samara State University

**Tutor:** SOFYA PATENOTTE, St. Paul's School; Kandidatskaya, Moscow Timiryazev Agricultural University



### *Guest Artists*

ALEKSEI EFIMOVICH UCHITEL,  
film director, Moscow

LUDMILA EVGENIEVNA  
ULITSKAYA, writer, Moscow



# Nine-Week Intensive Language Courses

## **RUSS 3102-3105 Introductory Russian**

### **Level 1 (equivalent to 1st–2nd semesters)**

*Instructors: Johnson (lead teacher), McCausland, Thomas*

For students with very little or no previous classroom instruction in Russian. Starting from scratch, with a weekend “survival Russian” course before taking the Language Pledge, students learn the alphabet and learn to read and understand spoken Russian, learn to write and speak Russian in basic and predictable contexts (ordering a meal in a restaurant, asking directions on the street). Students master the basic grammatical structures of the language and acquire a beginning vocabulary, practiced in weekly compositions. Students completing this course typically have novice high or intermediate low language skills. (4 Units)

**Required Texts:** Robin/Evans-Romaine/Shatalina/Robin, *Golosa* Volumes 1&2, 3rd ed. (Prentice Hall); Rifkin, *START: The Sound and Writing Systems of Russian* (book and CD-ROM).

## **RUSS 3198-3201 Advanced Introductory Russian**

### **Level 2 (equivalent to 2nd–3rd semesters)**

*Instructors: Little (lead teacher), Galie*

For students with approximately 100 hours of prior formal classroom instruction in Russian. Students placing into this course have usually had one year of college Russian (at three hours per week). The course reviews the main points of basic Russian grammar and focuses on communicative competence in reading, writing, listening, and speaking. Students typically complete this course with intermediate low to intermediate mid language skills. (4 Units)

**Required Texts:** Robin/Evans-Romaine/Shatalina/Robin, *Golosa* Volume 2, 3rd ed.; Kagan/Miller, *V puti* (Prentice Hall), 2nd ed.

## **RUSS 3202-3205 Basic Intermediate Russian**

### **Level 3 (equivalent to 3rd–4th semesters)**

*Instructors: Prokopenko (lead teacher), Spasova*

For students with approximately 150 hours of prior formal classroom instruction in Russian. In this class, students review the basic grammatical and syntactic structures of the Russian language and improve their mastery of this foundation of the language while acquiring an active vocabulary of approximately 1,500 words. The course develops students’ reading, writing, listening, and speaking skills through regular listening and reading assignments, compositions, and oral presentations. Students typically complete this course with intermediate mid language skills. (4 Units)

**Required Texts:** Zaitsev/Martin, *Russian Stage Two: Welcome Back!* (Kendall/Hunt).





### **RUSS 3298-3301 Intermediate Russian Level 4 (equivalent to 4th-5th semesters)**

*Instructors: Proskurina (lead teacher), Ivanov*

For students with approximately 200 hours of prior formal classroom instruction in Russian. In this class students review the basic grammatical and syntactic structures of the Russian language and improve their mastery of this foundation of the language while acquiring an active vocabulary of approximately 1,700 words. Students read various literary and press texts and watch classic Russian films. We expect students to complete this course with intermediate mid to intermediate high language skills. (4 Units)

**Required Texts:** Kagan/Miller, *V puti* (Prentice Hall), 2nd ed.; Kashper/Kagan/Morozova, *Cinema for Russian Conversation*, Vol. 1. (Focus Publishing/Pullins).

### **RUSS 3302-3305 Advanced Intermediate Russian Level 5 (equivalent to 5th-6th semesters)**

*Instructors: Titkova (lead teacher), Moskvitina*

For students with 300 hours of prior formal classroom instruction in Russian. In this class students review the basic grammatical and syntactic structures of the Russian language and focus their attention on more challenging structures of the language such as participles, comparative forms, and verbs of motion. At the end of the summer most students have an active vocabulary approaching 2,000 words. Readings for the class include short prose works and articles from the press. Significant time is devoted to development of listening comprehension through video viewings. Students typically complete this course with intermediate high language skills. (4 Units)

**Required Texts:** Rifkin, *Grammatika v kontekste: Russian Grammar in Literary Contexts*; two coursepacks (grammar materials and listening comprehension exercises; readings).



## **RUSS 3398-3401 Advanced Russian I**

### **Level 6 (equivalent to 6th–7th semesters)**

*Instructors: Shardakova (lead teacher), Oleynik*

For students with at least 350 hours of prior formal instruction in Russian, or fewer hours of formal instruction but a semester or more in Russia. In this class, students strengthen their command of participles, verbal adverbs, quantitative expressions (measurements and other numeric expressions), and complex syntax. Students focus on expanding their vocabulary in this course, building up semantic fields in various topic areas such as health and illness, the city, and so forth, in order to develop an active vocabulary of 2,250 words. Students watch Russian films, read short stories, poetry, and newspaper articles, and complete oral assignments including the preparation and delivery of short presentations. We expect students to complete this course with intermediate high to advanced low language skills. (4 Units)

**Required Texts:** Rosengrant/Lifshitz, *Focus on Russian* (Wiley); Glazunova, *Grammatika russkogo iazyka v uprazhneniiakh i kommentariiakh* (St. Petersburg: Zlatoust); coursepack of materials for reading, grammar, and in-class film viewings.

## **RUSS 3402-3405 Advanced Russian II**

### **Level 7 (equivalent to 7th–8th semesters)**

*Instructors: Shchepina (lead teacher), Dvinova*

For students with at least 400 hours of prior formal instruction in Russian, or fewer hours of formal instruction but a semester or more in Russia. In this class, students tackle the more complicated grammatical and syntactic structures of the Russian language and significantly increase their vocabulary by studying Russian idioms and synonyms. The course focuses a good deal of attention on the development of students' lexical competence (to an active vocabulary of 2,500 words) by acquainting them with prototypical models of the word formation and derivation processes of contemporary standard Russian. Much of the classwork is devoted to the detailed analysis of a few classic Russian films, as well as the reading of contemporary poems, short stories, and excerpts of longer prose works. Students are also expected to give short presentations. Students typically complete this course with advanced low to advanced mid language skills. (4 Units)

**Required Texts:** Kozhevnikov/Kozhevnikova, *Ot kornia-k slovu: Uchebnoe posobie po leksike i slovoobrazovaniiu dlia inostrantsev, izuchaiushchikh russkii iazyk* (St. Petersburg: Saga/Nauka); coursepack of readings.



# Six-Week Graduate Program of Studies

## *Language and Linguistics*

### **RU 6502 Advanced Conversation Practicum**

*Stepanova*

Students in this class will focus on expanding their lexicon and their syntactical repertoire in scholarly and journalistic speech and on preparing scholarly presentations in their area of interest. Main themes will be political, economic, cultural, and social life in Russia, as they approach interesting and sometimes controversial topics concerning contemporary Russian society and culture. Students will read assigned articles from scholarship and press, watch videos on Russian politics, society, and culture, discuss these materials, and write compositions. Students will be required to discern and analyze the author's point of view and then formulate their own opinion. Grades will be determined according to participation in class discussions, weekly compositions, an oral presentation, and a final oral examination. (1 Unit)

**Required Texts:** coursepack.

### **RUSS 6506 Advanced Grammar**

*Troufanova*

This course will focus on (1) the development of grammatically correct, expressive language, (2) the improvement of speech standards, and (3) overcoming specific difficulties encountered by advanced students, especially proper usage and building a sentence (word order, verbal aspects, verbs of motion, etc.). Exercises and assignments will be based on the lexico-grammatical and stylistic analysis of literary texts. Students' grades will be based on three written exams, daily reading and writing homework (2 hours per day), and class participation. (1 Unit)

**Required Texts:** Andrews/Averianova, Piadusova, *Russkii glagol: Formy i ix upotreblenie*. 3rd ed., Moscow 2004.

### **RU 6507 Advanced Syntax**

*Shmelev*

This course will focus on the most challenging aspects of Russian syntax: numerical expressions; verb patterns; the aspect of the Russian verb in various types of sentences; the formation and use of participles and verbal adverbs; word order; punctuation; and expressions of condition, purpose and concession in the complex sentence. Students will work through exercises and read short works of prose (fiction and non-fiction) for analysis; we will use several workbooks and language manuals published in Russia, as well as a coursepack of selected readings. Students' grades will be based on three written exams, daily reading and writing homework (2 hours per day), and class participation. (1 Unit)

**Required Texts:** coursepack



## **RU 6515 Advanced Composition & Stylistics**

*Shmelev*

This course will focus on helping students improve their command of written Russian. Students will read short prose texts in a variety of genres and analyze them for style before using them as models for their own expository prose. In class discussion, we will focus on stylistic issues in the prose written by Russian authors in various genres and styles and in the students' own prose. Students will write short compositions two to three times a week in various genres and styles (personal letters, scientific papers, business correspondence, various genres of journalism, etc.), will collaborate with one another to edit their work, and will present finished papers publicly, including in the context of our school newspaper, graduate symposium, and radio programming. Grades will be based on class participation and compositions written throughout the 6-week program. Not open to 9-week student auditors (except Flagship scholars). (1 Unit)

**Required Texts:** coursepack.

## **RU 6617 Language of the Arts**

*Troufanova*

This course is designed to acquaint students with linguistic and cultural aspects of the arts in Russia. The goals of the course are to acquaint students with major works of Russian art, architecture, theater, film, and music; to give students the language necessary to discuss and write about these topics; and to teach students how to conduct research on the arts in Russia. Students will be required to do assignments on grammar, lexicon, and stylistics; to make oral presentations; to read and discuss articles and to watch and discuss video materials on the Russian arts; and to write exams and papers. (1 Unit) *Cross-listed with Civilization.*

### **Literature**

## **RU 6641 The Myth of Revolution in Russian Literature 1918-28**

*Vinitsky*

This course examines the "myth of Revolution" in Russian literature of 1918-28, covering periods of the Revolution, Civil War, and the New Economic Policy. Topics include utopianism and propaganda, violence and creativity, hope and disillusionment, art and state, etc. This course consists of two major parts: 1) the Fight for a New World (Blok's long poem *The Twelve*, Babel's collection of stories *Red Cavalry*, Platonov's novella *The Foundation Pit*) and 2) Living in the New World (Bulgakov's novella *Heart of a Dog*, Zoshchenko's short stories, and Ilf and Petrov's novel *The Twelve Chairs*). Literary works will be read against their unique historical background. Readings will also include selections from political documents and literary manifestos, as well as excerpts from selected critical works (no more than 30 pages per week). Class lectures will be supplemented by frequent video and musical presentations ranging from revolutionary songs to Shostakovich's



music. Students will write three short response papers (2 pages each) and a final exam. (1 Unit) Cross-listed with Civilization.

**Required Texts:** Ilf and Petrov, *Dvenadtsat' stol'ev*; coursepack.

### **RU 6615 Poets and Politics: from Pushkin to Brodsky**

*Proskurin*

The course will investigate the unique role of Russian poets in Russian society of the 19th and 20th centuries. We will discuss not only selected lyrics, but also political, historical, and social issues., and why Russian poets continuously became the center of authorities' attention and were considered political figures. Topics to analyze will include such problems as state power and individual biography, the creation of political image, state patronage and control. The course will acquaint students with poems by Aleksandr Pushkin and Mikhail Lermontov, Nikolai Nekrasov and Aleksei Tolstoy, Vladimir Mayakovskij and Osip Mandelshtam, Anna Akhmatova and Boris Pasternak, Iosif Brodskij and Aleksandr Galich. Besides the poems, we will discuss the most famous encounters of poets and state: Pushkin's imagined conversation with Alexander I and real audience with Nicolas I, Stalin's telephone talks with Pasternak, Brodsky's indictment. Assigned reading will be about 15 pages a day. Students will have to compose three short papers (2 pages) and a final paper (10-12 pages.) (1 Unit) Cross-listed with Civilization.

**Required Texts:** coursepack.

### **RU 6658 Russian Drama of the Nineteenth and Twentieth Centuries**

*Aksenova*

In this course students will learn about the history of Russian theater and read important Russian plays of the 19th and 20th centuries, starting from Pushkin's Boris Godunov and ending with plays of contemporary playwrights including Petrushevskaja, Grishkovets, and the Presniakov brothers. Students will also watch film adaptations and TV productions made of Russian plays. 2 exams. (1 Unit) Cross-listed with Civilization.

### **RU 6765 Tolstoy's War and Peace**

*Vinitzky*

This course will deal with a close reading of Leo Tolstoy's novel *War and Peace* (1863-1866). We will discuss the unique structure and philosophical content of the epic, including themes of life and death, body and soul, chance and predetermination, history and everyday life. Students in this class must read 40 pages of Tolstoy's novel for each class session. Each student will keep a "diary" for a certain character of the novel (Prince Andrew, Pierre, Natasha, etc.) and participate in discussions on behalf of this character. Class lectures will be supplemented by video presentations. Students will write two papers (6-7 pages each). (1 Unit)

**Required Texts:** L. N. Tolstoi, *Voyna i mir*.



**RU 6638 Nineteenth-Century Russian History**

*Logunov*

The nineteenth century has a special space in the history of Russia. Its highlights included victory over Napoleon's powerful army, major reforms, and the blossoming of classic Russian art and literature. Russia was able to enter into the path towards modernization without the revolutionary waves that struck Western Europe. The nineteenth century also witnessed the development of a national consciousness, the emergence of the Russian intelligentsia, and the birth of social protest in the horrific form of terrorism. A knowledge of the nineteenth century will help students better understand the dramatic turning points in Russian history of the twentieth century, an age of revolutions, wars, and Communism. (1 Unit)

**RU 6642 Gorbachev, Yeltsin, Putin: Three Faces of Russian Democracy**

*Logunov*

The more Russia moves toward democratic modernization, the more questions about the content and quality of this movement arise. These questions are important not only for the political elite, but also for public opinion. In history generally and in Russian history in particular, the leader's position and ideology can greatly influence the vector and the speed of the societal transformation. The peculiarities of the modern Russian transition to democracy, the character and specifics of disintegration of the Communist system have become intimately interrelated with personalities of the political leaders of the perestroika and post-Soviet eras. Analysis of these interrelations will be the main objective of the course. (1 Unit)

**RU 6641 The Myth of Revolution in Russian Literature 1918–28**

*Vinitsky*

This course examines the "myth of Revolution" in Russian literature of 1918–28, covering periods of the Revolution, Civil War, and the New Economic Policy.

Topics include utopianism and propaganda, violence and creativity, hope and disillusionment, art and state, etc. This course consists of two major parts:

1) the Fight for a New World (Blok's long poem *The Twelve*, Babel's collection of stories *Red Cavalry*, Platonov's novella *The Foundation Pit*) and 2) Living in the New World (Bulgakov's novella *Heart of a Dog*, Zoshchenko's short stories, and Ilf and Petrov's novel *The Twelve Chairs*). Literary works will be read against their unique historical background. Readings will also include selections from political documents and literary manifestos, as well as excerpts from selected critical works (no more than 30 pages per week). Class lectures will be supplemented by frequent video and musical presentations ranging from revolutionary songs to Shostakovich's music. Students will write three short response papers (2 pages each) and a final exam. (1 Unit) *Cross-listed with Literature.*

**Required Texts:** Ilf and Petrov, *Dvenadtsat' stol'ev*; coursepack.



## **RU 6615 Poets and Politics: from Pushkin to Brodsky**

*Proskurin*

The course will investigate the unique role of Russian poets in Russian society of the 19th and 20th centuries. We will discuss not only selected lyrics, but also political, historical, and social issues, and why Russian poets continuously became the center of authorities' attention and were considered political figures. Topics to analyze will include such problems as state power and individual biography, the creation of political image, state patronage and control. The course will acquaint students with poems by Aleksandr Pushkin and Mikhail Lermontov, Nikolai Nekrasov and Aleksei Tolstoy, Vladimir Mayakovskij and Osip Mandelshtam, Anna Akhmatova and Boris Pasternak, Iosif Brodskij and Aleksandr Galich. Besides the poems, we will discuss the most famous encounters of poets and state: Pushkin's imagined conversation with Alexander I and real audience with Nicolas I, Stalin's telephone talks with Pasternak, Brodsky's indictment. Assigned reading will be about 15 pages a day. Students will have to compose three shortpapers (2 pages) and a final paper (10-12 pages.) (1 Unit) *Cross-listed with Literature.*

**Required Texts:** coursepack.

## **RU 6658 Russian Drama of the Nineteenth and Twentieth Centuries**

*Aksenova*

In this course students will learn about the history of Russian theater and read important Russian plays of the 19th and 20th centuries, starting from Pushkin's *Boris Godunov* and ending with plays of contemporary playwrights including Petrushevskaja, Grishkovets, and the Presniakov brothers. Students will also watch film adaptations and TV productions made of Russian plays. 2 exams. (1 Unit) *Cross-listed with Literature.*

## **RU 6617 Language of the Arts**

*Troufanova*

This course is designed to acquaint students with linguistic and cultural aspects of the arts in Russia. The goals of the course are to acquaint students with major works of Russian art, architecture, theater, film, and music; to give students the language necessary to discuss and write about these topics; and to teach students how to conduct research on the arts in Russia. Students will be required to do assignments on grammar, lexicon, and stylistics; to make oral presentations; to read and discuss articles and to watch and discuss video materials on the Russian arts; and to write exams and papers. (1 Unit) *Cross-listed with Language/Linguistics.*



## *Seminar Courses*

### **RUSS 6888 Independent Study (Staff)**

This course consists of a thesis written in Russian, for which an advisor will be assigned, and is a requirement for M.A. candidates. The course can only be taken for the completion of the master's thesis and may be taken only once. (1 Unit)

### **RUSS 6903 Research Paper**

This research paper is a requirement for D.M.L. candidates during their summer of application. (1 Unit)

## **The School in Russia**

Middlebury established one of the first undergraduate study abroad programs in the Former Soviet Union at the Pushkin Institute in 1977. In September 1991, the Middlebury School in Russia for graduate and undergraduate programs moved to Moscow State University. In 1997 we added undergraduate programs at Voronezh and Yaroslavl State Universities, and at Irkutsk State University in 1998. In 2000, students in Moscow began attending classes at the Russian State University for the Humanities (RGGU). Currently, undergraduates may study for one semester or the academic year in Irkutsk, Moscow, or Yaroslavl. (The program in Voronezh is temporarily discontinued.) The graduate program for M.A. candidates is offered only in Moscow, for a full academic year; M.A. candidates may study in Irkutsk only if their academic program justifies that location. In exceptional cases, graduate students may apply to study at the Russian School for three summers and in Moscow or Irkutsk for one semester. The director of the School in Russia supervises all aspects of the program, while the director of the Middlebury Moscow office and resident coordinators oversee the daily operation of the programs at the Russian host campuses.

### **Undergraduate Program**

For detailed information about our undergraduate programs, please request a Viewbook from:

#### **Office of Off-Campus Study**

Sunderland Language Center

Middlebury College

Middlebury, Vermont 05753

(802) 443-5745 • [schoolsabroad@middlebury.edu](mailto:schoolsabroad@middlebury.edu)

Information and application forms are available at:  
<http://web.middlebury.edu/msa/schools/russia/default.htm>





*Yaroslavl*

## **Graduate Program**

All graduate students must complete a summer of study on the Vermont campus before going to Moscow.

Graduate students take three courses (three units of graduate credit) per semester, chosen from the offerings of the Russian State University for the Humanities (RGGU). Numerical grades are converted to Middlebury's letter equivalents.

## **Housing**

Middlebury is committed to maintaining a high living standard and a secure environment for its students. Undergraduates in Irkutsk, Moscow, and Yaroslavl are housed with host families. Graduate students in Moscow are housed in a dormitory at RGGU.

## **Travel and Co-Curricular Activities**

Students participate in a variety of excursions and field trips designed to introduce them to places of local and regional interest. Many of the local excursions complement the course work.

Students are encouraged to participate in co-curricular activities organized by the university as well as private clubs and organizations. Previous participants have sung in choirs, played soccer, volleyball, and ice hockey, and taken music and ballroom dancing lessons. Students also have the option of participating in a non-credit internship.



## Sample Moscow Graduate Course Offerings

The following list is representative of the courses that Middlebury graduate students have taken at the Russian State University for the Humanities in Moscow in recent years. Some may not be offered every year.

Graduate students are allowed to take a maximum of three courses specially designed for Middlebury graduate students, into which only those students are admitted. The rest of the courses must be “mainstream” courses, in which Middlebury graduate students are in class with Russian students regularly enrolled at RGGU.

### Mainstream Classes

#### Literature

Silver Age Literature

History of Russian Literature

1870–1890

Russian Folklore

Theory and History of Russian Verse

Russian Émigré Literature

#### History/Politics

History of the USSR & Russian

Federation

Political History 10th C–1800

Russian Political History, 1861–1991

20th-Century Russian History

History of Moscow

#### History/Politics (cont.)

Russian Political Culture

Political Management

Russian Civil Law

Regional History of Russia

Economic History of Russia

#### Culture/Civilization

History of Russian Film

Russian Art History, 1000–1700

Russian Film 1930–WWII

Russian Film 1970–present

History of Russian Culture

History of Russian Philosophy

History of Russian Psychology

### Middlebury Courses (“spetskursy”)

#### Literature

Works of Chekhov

Russian Literature, 1920–30s

Silver Age Literature

#### History/Politics

Russian History to 1700

19th-Century Russian History

History of Russia, 15th–18th Centuries

Communicative History of Russia

#### Culture/Civilization

Russian Cultural History,

20th Century

Russian Mass (Pop) Culture

For further information about School in Russia  
graduate programs and an application, please contact:

#### **The School in Russia**

Office of Off-Campus Study

Sunderland Language Center

Middlebury College

Middlebury, Vermont 05753

(802) 443-5745



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/ada](http://www.middlebury.edu/ada).

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Russian School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

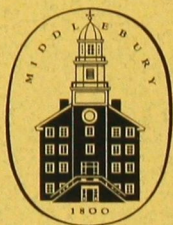
Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College

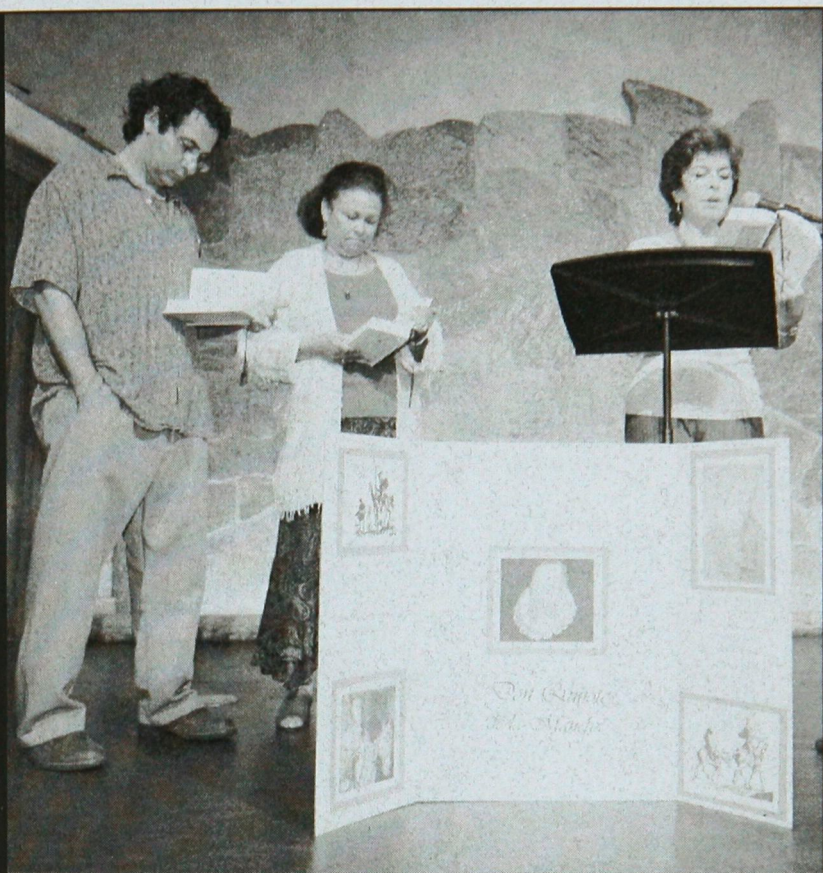




**The Language Schools**  
MIDDLEBURY COLLEGE  
Middlebury, Vermont 05753

*On the cover: Sergei Kokovkin (at right) has directed  
the Russian School's theatre program for several years.*





THE  
**Spanish**  
School

Summer 2006  
Academic Year 2006–2007



# The Spanish School

MIDDLEBURY COLLEGE  
MIDDLEBURY, VERMONT 05753  
VOICE: 802/443-5510  
FAX: 802/443-2075  
languages@middlebury.edu  
www.middlebury.edu/lc

## Summer 2006

### ■ Seven-Week Session

**June 30–August 18**

Total: \$5,850  
Tuition \$3,744; Board \$1,512; Room \$594

### ■ Six-Week Graduate Session in Vermont

**July 3–August 18**

Total: \$5,700  
Tuition \$3,744; Board \$1,404; Room \$552

### ■ Six-Week Graduate Session in Guadalajara

**July 3–August 18**

Total: \$5,700  
Tuition \$ 3,744; Board \$ 1,404; Room \$552

The School in Spain/Academic Year 2006–2007  
**Graduate Program** Tuition: Full year—\$15,200

### Contents

The Program for 2006 . . . . .	1
Spanish at Middlebury . . . . .	3
Graduate Degrees . . . . .	3
Credit . . . . .	4
Transfer Credit . . . . .	4
Auditing . . . . .	4
Financial Aid . . . . .	5
Enrollment . . . . .	5
Application and Admission . . . . .	5
Administration, Faculty, and Staff . . . . .	6
Intensive Language Courses . . . . .	21
Graduate Program of Studies . . . . .	28
The Graduate School in Guadalajara . . . . .	40
The Graduate School in Spain . . . . .	48



# The Program for 2006

## ¡Bienvenidos a la sesión de verano del 2006 de la Escuela Española!



Susan Carvalho

Este verano ofrece muchas posibilidades para los estudiantes de la Escuela Española, tanto en la selección de cursos— a nivel graduado y a nivel de pregraduado—como en la variedad de actividades co-curriculares. Los estudiantes vienen a la Escuela Española principalmente para estudiar; sin disminuir este aspecto central del programa, reconocemos también que hay muchas maneras de aprender, y que la inmersión cultural es tan importante, y tan cargada de información valiosa, como lo son las clases académicas. Por eso, hemos armado una gran variedad de actividades, espectáculos, conferencias y presentaciones, y películas representativas de todo el mundo panhispánico:

- Inauguraremos la sesión con un festival español, para celebrar la diversidad del mundo hispano con música, baile, y comida.
- Cada verano nos visitan escritores e intelectuales conocidos, y este año no será ninguna excepción. Antonio Muñoz Molina, director ejecutivo del Instituto Cervantes en Nueva York, es el autor de muchas novelas reconocidas, entre ellas *Beatus Ille* (1986), *Beltenebros* (1989), *El jinete polaco* (1991), *Los misterios de Madrid* (1992) y *En ausencia de Blanca* (2001). Fue galardonado con el Premio de la Crítica en 1987, el Premio Nacional de Narrativa en 1988 y otra vez en 1992, y el Premio Planeta en 1991; es también miembro de la Real Academia Española. También nos visitará Elvira Lindo, autora de unas diez novelas, entre ellas la famosa serie de historias sobre Manolito Gafotas, el niño más popular de la literatura infantil española. Junto con sus reconocimientos como guionista y periodista, y novelas para adultos como *El barrio lindo* (1998), Lindo fue otorgada el Premio Nacional de Literatura Juvenil en 1998, y el Premio Biblioteca Breve en 2005 por su novela *Una palabra tuya*.
- Habrá un taller creativo sobre el microrrelato, organizado por el célebre cuentista colombiano José Cardona López. El género del microrrelato— cuentos que constan de unas 1–10 frases nítidas—es un género popular y significativo en la cultura hispana, y también útil para la enseñanza a todos niveles, así que este taller será de interés tanto para principiantes como para los presentes y futuros maestros de español. El profesor chileno Juan Epple, de la Universidad de Oregon, ofrecerá una charla sobre el género, y también participará en el taller. También para los escritores de la población estudiantil, habrá una serie de talleres que se titula “La pluma inteligente,” organizada por las profesoras Liria Evangelista y Noemí Domínguez, que ofrecerá más oportunidades para refinar las capacidades de expresión escrita en español.



- También nos visitará el poeta español Fernando Operé, quien organizará un Festival de Poesía y Música protagonizado por los estudiantes. Los interesados en difundir la expresividad de la poesía hispana podrán participar con sus talentos de declamación, de acompañamiento musical o de danza.
- Como Artista-en-Residencia nos honra con su presencia Aquilino González Barrio, profesor de escultura en Salamanca. Junto con su clase de pregrado sobre el arte del mundo hispano, él ofrecerá un Taller de Arte este verano, para estudiantes de todos niveles con talento, aspiraciones o interés artístico.
- El dramaturgo peruano Alonso Alegría formará parte de nuestro profesorado este año. El dirigirá una obra que será presentado por los estudiantes, y también enseñará una clase al nivel de pregrado y otra al nivel de posgrado, sobre el teatro hispanoamericano.
- Tendremos el honor de contar con la presencia de varios músicos conocidos. Inauguraremos la sesión con un concierto por el famoso pianista granadino, Francisco Alvarez Díaz; también nos visitará un grupo andino que presentará su fusión de poesía, música y danza.

Habrà otras conferencias y discusiones sobre el teatro, sobre la pedagogía, y sobre otros temas de interés inmediato para nuestros estudiantes.

El objetivo de todas estas actividades, junto con las presentaciones de la zarzuela, el teatro, el coro, el festival de cine, juegos, bailes, deportes, clubes de cocina, etc., es coordinar el aprendizaje lingüístico y cultural con los intereses que Uds. ya traerán a la experiencia “middleburiana.” Cada verano es distinto, no sólo por los cambios de directores y los cambios dentro del profesorado sino, y principalmente, por los nuevos talentos y las nuevas energías que Uds. aporten a los logros del programa. Contamos con su entusiasmo, su dedicación y su energía para que este verano sea uno de los más memorables, para que la “Clase de 2006” deje su marca en la historia de la Escuela, y para que las tradiciones de los 89 años de la Escuela Española continúen revigoriéndose.

*¡Adelante!*

**Susan Carvalho**

*Directora, Escuela Española*



# Spanish At Middlebury

The Spanish School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in Spain has programs designed for undergraduates wishing to spend their junior year in Spain and for graduates who complete their M.A. degree with an academic year in Madrid. The new graduate program in Guadalajara was designed primarily for students in their second or third summer of Middlebury M.A. coursework, or for those who are completing the residency abroad requirement for the D.M.L. degree. There is also the possibility that M.A. students may be allowed to participate during their fourth and final summer. The program is also open to M.A. and doctoral students enrolled in other accredited universities.

## Graduate Degrees

### Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written Spanish. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in Spanish, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus and the Guadalajara campus or during an academic year in Madrid. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken as part of the admissions process.

### Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in Spanish is a prerequisite for entrance to the program as well as graduate level in a second language (French, German, Italian, or Russian) before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; three graduate courses in a second language (French, German, Italian, or Russian); a comprehensive examination in Spanish; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.



## **Credit**

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire.*

## **Transfer Credit**

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree (first language) may request permission from the coordinator of their school to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Final approval will come from the Registrar's Office. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Spanish in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

## **Auditing**

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the Director of the Spanish School. Auditing is not permitted in levels 100-400, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are \$1,370 (tuition \$810; room and board \$560).



## Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Financial aid is available to academically qualified students who demonstrate need as determined by the Office of Financial Aid. Students in the master's program are eligible for aid for four summers or one summer and an academic year abroad. Exceptions may be made for SPAN 6501 students going abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to graduate students attending the Language Schools.

## Enrollment

Upon acceptance, all students must pay a \$300 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the Coordinator of the Spanish School before the beginning of the session. Only students who need a fourth course in order to graduate at the end of the session will be granted permission. The extra course fee for the six-week session is \$1,248.

## Application and Admission

Application materials for the 2007 summer session and the 2007–2008 academic year abroad will be available in the fall of 2006 from:

### The Spanish School

Sunderland Language Center  
Middlebury College  
Middlebury, VT 05753  
802-443-5510  
[languages@middlebury.edu](mailto:languages@middlebury.edu)  
[www.middlebury.edu/lc](http://www.middlebury.edu/lc)

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.





# Administration, Faculty, and Staff

## DIRECTOR

**Susan Carvalho**, born in the United States, received her Ph.D. from the University of Virginia. Dr. Carvalho was past Acting Chair of the Department of Political Science, past Acting Chair of Hispanic Studies, and Associate Professor of Spanish American literature, at the University of Kentucky. This will be her third summer as Director of the Spanish School at Middlebury. Her book manuscript, "Taking her Place: Space and Power in Novels by Spanish American Women," is currently under review. Professor Carvalho has served as Director of Graduate Studies and Director of Undergraduate Studies at the University of Kentucky, and as Executive Director of the Kentucky Foreign Language Conference. Her classroom teaching earned her the Alumni Association Great Teacher Award in 1997. She was also recently nominated as Advisor of the Year (2000), and in 2002 received the prestigious William Sturgill Award for Outstanding Contributions to Graduate Education. She was awarded an American Council of Education Fellowship in 2005, and spent the year at the University of North Carolina, where she broadened her knowledge of college and university administration.

## ASSISTANT DIRECTORS

**Carlos Cabrera Morales**, from Spain, earned his Ph.D. at the Universidad de Salamanca, where he received the distinguished *Premio Extraordinario de Doctorado*. He currently serves as Professor of Spanish Grammar in the Department of Spanish in the University of Salamanca. He has taught at Middlebury College since 1990. Professor Cabrera has served on review committees for the D.E.L.E. in Tokyo, and he has taught in a variety of North American programs for undergraduate and graduate American students (AIFS, IES, New York-Cortland, Penn State, Emory, James Madison, Ohio Wesleyan University, Wake Forest University, etc.), and European programs for teachers specializing in Spanish. He is also a teacher in the Master of ELE at the University of Salamanca. In addition to a variety of articles on the history of Spanish and Spanish grammar, Dr. Cabrera is the author of an edition of *Observaciones críticas sobre la excelencia de la lengua castellana* by A. de Capmany. He is currently working on a *Gramática visual del español* for teachers of Spanish as a second language.

**Antonio Carreño**, from Spain, received his Ph.D. from Yale University and taught at Yale, Columbia, and the University of Illinois before moving to Brown University where he holds the W. Duncan MacMillan Family Professorship in the Humanities. A specialist in 16th- and 17th-century Spanish Literature with an emphasis on Golden Age Poetry and the *comedia*, Professor Carreño has published extensively in this field and on contemporary Spanish poetry: *La dialéctica de la identidad en la poesía contemporánea*, *El romancero lírico de Lope de Vega*, as well as editions of many Golden Age works, and over eighty essays. Professor Carreño has received numerous fellowships (Guggenheim, Fulbright, National Endowment for the Humanities,



American Council of Learned Societies, American Philosophical Society), as well as awards and recognitions: The Ramón Menéndez Pidal Prize by the Spanish Royal Academy and the *Encomienda de la Orden Isabel la Católica*, which was conferred in 1998 by the King of Spain. Professor Carreño has served as President of the International Association of Galician Studies, and as Treasurer and Vice-President of the International Association of Hispanists. He has been Chairman of the Department of Hispanic Studies at Brown for six consecutive years.

**Robert L. Davis** is Associate Professor and the Director of the Spanish Language Program at the University of Oregon. He teaches courses in Spanish language, historical linguistics, and teaching methodology. His interests include language pedagogy and material development, in particular the development of language skills within content-based instruction. He has co-authored an introductory textbook on the language and cultures of the Spanish-speaking world (*Entrevistas*, McGraw Hill, 2004), an advanced oral skills textbook (*Tertulia*, ITP, 2001), and articles on language pedagogy, material development, and language program direction.

## FACULTY

**Arantxa Alegre-González**, from Madrid, Spain, earned her B.A. in Spanish from UNED (Universidad Española a Distancia) and her Ph.D. in Arabic Medieval Travel Literature from Universidad Autónoma, Madrid after having already started her academic career in the United States. Her research since then has focused on Spanish Medieval Travel Literature. She has taught Spanish at Instituto Cervantes in Cairo (Egypt), and in several American universities. She is currently working on developing the Arabic Program for Towson University (Baltimore, MD), teaching both Arabic and Spanish, and on developing her dissertation into a book to be published in Spain. Her professional activities (articles, papers, conferences) reflect her area of expertise on Medieval Travel Comparative Literature, specifically issues related to the Nile in writers from that period although her areas of interest also include the Arabic influence in Spanish literature.

**Alonso Alegría**, from Peru, received his B.A. from Yale in 1964, and his M.A. in Playwriting and Dramatic Literature in 1966, with a specialization in directing (1967). He was the founder and first director/producer of the Teatro Nacional Popular of Perú (1971–78), and has taught theater in four United States universities (1969–71 and 1979–87). He is currently a professor of playwriting in the program of Artes Escénicas in the Universidad Católica del Perú and conducts a private amateur acting and production workshop. He is the most widely known and performed Peruvian dramatist, mainly due to his play *El cruce sobre el Niágara* (opened in Lima 1969, Premio Casa de las Américas, produced in more than 50 countries including the United States and currently in repertory in Spain). He has also written *El terno blanco* (Potsdam, 1981), *Daniela Frank* (Williamstown, 1984; Lima, 1993), and *Encuentro con Fausto* (Lima, 1999), as well as the libretto for the jazz opera *¡Libertad!* (Montpelier, 2005).



**Milvet Alonso**, from Mexico, studied Modern Languages at the Universidad Autónoma de Querétaro and was a lecturer of Spanish as a Second Language Program at UAQ. She obtained the Master of Arts Degree in Hispanic Literature from Western Michigan University in 2000. She also received the Teaching Effectiveness Award from WMU. Professor Alonso received a Ph.D. in Hispanic Studies from the University of California at Riverside in 2004, her dissertation entitled "Presencia y continuidad de las artes escénicas indígenas en México." Currently, she teaches in the Foreign Language Program at the Tecnológico de Monterrey campus in Querétaro, Mexico.

**Francisco Álvarez Díaz**, from Madrid, is a professor of piano at the Conservatorio Superior de Música in Granada. He is a graduate from The Royal Conservatory of Music in Madrid, earned his B.A. at The Cleveland Institute of Music, and his M.A. at Southern Methodist University in Dallas. He made his orchestral debut in 1984 at the Sundome in Phoenix and has performed as a soloist in major halls since then. Specialized in Spanish and Latin American music he has made this repertoire and style known abroad through numerous lectures, Master Classes, piano courses and concerts throughout the United States, the South American countries, Spain, and Central Europe. He has recorded unusual music from Spain and South America for Radio Nacional de España, has been invited by the March Foundation to perform in the series «El piano Iberoamericano», has played for the Spanish Ambassador in the United States and 1993 was his first Middlebury summer performing his repertoire and this will be his second year of teaching at Middlebury College.

**Malena Barreiro Armstrong**, from Buenos Aires, Argentina, holds an M.A. and a Doctorate of Modern Languages (in Spanish and German) from Middlebury College. Between 1982 and 1996, she taught courses in Spanish literature and culture at various campuses of the University of Maryland in Germany, and courses in civilization and culture at the Advanced Technical College (Fachhochschule). Professor Armstrong is currently teaching Spanish Language and Spanish and Latin American Literature at the Cervantes Institute in Munich. Her publications include articles on linguistics and literary criticism, as well as several poems and short stories that have been published in literary magazines and anthologies in Argentina, Germany, and the United States. Professor Armstrong's story, *El retrato*, won first prize at the XIII Certamen de Literatura en Lengua Castellana in Germany, 1993; and her story, *Muy Sres. míos*, won first prize at the XXV Anniversary of the Tertulia Literaria in Hamburg, 2001. In September 2002, she was invited to read at the II International Literature Festival in Berlin. Recent books include *Puente de luz*, a collection of poetry; *Eros el agridulce*, a collection of short stories; *Las piedras callan*, a novel; and the analytical study *Poéticas del Tango*.



**Teresa Bordón**, from Barcelona, Spain, earned her Ph. D. from the Universidad Autónoma de Madrid (UAM). She is currently Profesora Titular de Lengua Española, Escuela Universitaria de Formación del Profesorado de la UAM where she teaches Spanish language courses and language methodology. Professor Bordón has taught in a variety of American university programs in Spain. She is the author of *Al habla* and *Al teléfono*, books on teaching Spanish as a second language.

**Juan Camacho**, from Santa Marta, Colombia, received his *licenciatura* in *Filología románica* from the Universidad Complutense, Madrid. He has taught at several United States university programs such as Kalamazoo College, Middlebury College, and SUNY, where he is currently an instructor. He has also taught English language courses at the Universidad Europea and at the Universidad Carlos III, Madrid. In the music field he received a Diploma in jazz composition at the Berklee School of Music, Boston, has taught at several music institutions in Madrid, and has two CD's published under his name.

**Carmen Carballo Sanchiz**, from Spain, received her *licenciatura* in Spanish Philology (Linguistics) from the Universidad Complutense, Madrid. She has taught at Duke University, North Carolina, and United States university programs in Madrid (New York University, University of Delaware, Pepperdine University, Middlebury College). She is currently professor with Middlebury College's program in Madrid and New York University in Madrid, where she teaches grammar, writing, and conversation courses. Her areas of interest are Spanish Lexicography and Lexicology. She has worked at the Real Academia Española as a lexicographer.

**José Cardona-López** from Colombia, is an Associate Professor of Spanish American Literature at Texas A&M International University, campus where he is also the Coordinator of the cooperative doctoral program of Hispanic Studies offered by the A&M University System. He holds a Doctorate from University of Kentucky. His major fields of expertise are Narrative in Spain and Spanish America, and 20th Century Spanish American Literature. He has published *Teoría y práctica de la nouvelle* (2003), as well as several articles and essays in journals in the United States and abroad. As fiction writer, professor Cardona-López has published the novel, *Sueños para una siesta*, and three short stories books: *La puerta del espejo*, *Todo es adrede*, and *Siete y tres nueve*. He has given readings of his work in various universities in the United States and his country.

**Rafael Castillo**, from Bilbao, Spain, studied music and received highest honors at the Conservatorio Superior de Música Juan Crisóstomo de Arriaga. He also pursued classical languages and philosophy at the Universidad Complutense, Madrid, and with a Fulbright Scholarship earned his Ph.D. in Linguistics and Literature from the University of Illinois. Professor Castillo has taught at the University of Illinois, University of California, Berkeley, Boston University, the Universidad Carlos III, Madrid, and Middlebury College, Madrid. He has served for many years as the Music Director of the Zarzuela and the Choir in the Spanish School. Professor Castillo has published a two-volume study of the Mexican poet Francisco de Icaza, as well as numerous articles on poetry, linguistics, and rhetoric.



**Carmen de la Guardia**, from Spain received her Ph.D. from the Universidad Autónoma de Madrid where she currently serves as Professor in the Contemporary History Department. She has taught in a variety of American university programs in Spain. A specialist in cultural and political history she is now researching and has published articles on the cultural relationship between the United States and Spain. Her books include *Conflicto y reforma en el Madrid del siglo XVIII* and *Proceso político y elecciones en Estados Unidos*. Professor de la Guardia has received numerous fellowships; Fulbright, Gilder Lehrman Institute of American History, Fundación Caja de Madrid, which allowed her to conduct research at the John Carter Brown Library, the Columbia University Rare Book and Manuscript Library, and the New School for Social Research.

**M<sup>a</sup> Teresa del Olmo Ibáñez**, from Spain, holds a *licenciatura* in Hispanic Philology, a *licenciatura con grado* in 20th-century Spanish literature, a *Certificado de Aptitud Pedagógica*, a Masters degree in Documentation Sciences, and doctorate course work from the University of Alicante, Spain. She has completed postgraduate training in teaching Spanish as a foreign language (Alicante, Murcia, Navarra, Instituto Cervantes), and has taught numerous courses in Spanish Grammar, Literature, Reading, and Advanced Composition at the University of Alicante. She has extensive experience working with foreign students in the CIEE program in Alicante and elsewhere. Other activities include organizing cultural events, congresses, seminars, and exhibitions for the Instituto de Cultura Juan Gil-Albert (Diputación de Alicante) and serving as *Colaboradora* of the Department of Spanish Language of the Department of Filosofía y Letras in the *Convenio Toponímico* with the Consejería de Obras Públicas, Urbanismo y Transportes of the Generalidad Valenciana.

**Rosa María Espinoza**, from Perú, was trained at the National Drama School of Peru where she specialized in Scene Design and earned a B.A. degree in Artistic Education. Since graduation she has been scene designer, executive producer and/or artistic director for many Lima stage productions, among them some important world premieres by Peruvian authors such as Jaime Nieto's "Deseos ocultos" (1997), directed by the author; "Encuentro con Fausto" (1999) by Alonso Alegría, directed by Alfonso Santistevan, and "Encuentro Casual" (2002) by Alonso Cueto as well as "El loco de los balcones" (2003) by Mario Vargas Llosa, both directed by Alegría. Currently she is teaching at the National Drama School and giving theatre workshops and designing shows for two important firms in her home country. The Spanish School welcomes her as the set designer for the zarzuela and other theatrical productions.

**Liria C. Evangelista**, from Buenos Aires, Argentina, earned her M.A. and Ph.D. from the State University of New York, Stony Brook, and taught at Middlebury College and Dickinson College before going back to her country to work for the Centro Universitario de Idiomas, Facultad de Agronomía, Universidad de Buenos Aires. There she developed the Spanish Program for Foreigners, and coordinated the English Program, also working as General Academic Director until 2004. A specialist



in cultural studies and Argentine Literature, she has published a book on the issues of cultural memory during post-dictatorship Argentina, as well as several articles on Latin American and Spanish Literature. She has also presented her work on methodology of foreign language teaching at national and international conferences. She teaches Latin American History and Culture to American students at the Universidad de Belgrano and works for the Middlebury Program in Latin America, where she teaches the mandatory writing course *Cuaderno Latinoamericano*. She is presently teaching two courses at the National Museum of Fine Arts in Buenos Aires: *Art and Horror during the XIXth Century* and *Popular Literature in the XIXth Century*.

### **Alvaro Fernández**

**Mercedes Fernández Isla**, from Spain, received her *licenciatura* from the Universidad Complutense, and her Ph.D. from Boston University. Her area of research lies at the intersection of literature and film, as well as in the area of second-language acquisition. She has taught at Bucknell University, College Jean Zay and Lycée Rabelais (Chinon, France), United States university programs in Madrid (Boston University, New York University), and various institutes and foundations in Madrid. She is currently a professor with Middlebury College's program in Madrid, where she teaches in both the graduate and undergraduate programs.

**Armando Figueroa**, from Camagüey, Cuba, received his Ph.D. in Spanish Literature from Columbia University, New York. Professor Figueroa currently teaches at the Middlebury program in Madrid and works as copywriter and translator for different periodicals and publishing companies in Spain. He was Assistant Language Coordinator at Columbia University and has taught elementary, intermediate, and advanced Spanish Grammar and Composition, Spanish American Culture and Civilization, Contemporary Spanish American Narrative, and Women's Fiction. His publications include articles and reviews on Contemporary Spanish American Literature.

**Sharon W. Foerster**, from the United States, has served as Coordinator of Lower Division Spanish Courses at the University of Texas, Austin (retired), as well as a Senior Lecturer in their Department of Spanish and Portuguese. She received her Ph.D. in Intercultural Communications from the University of Texas in 1981. Before joining their faculty, she directed the Center for Cross-Cultural Study in Seville, Spain, for four years. She has also directed the Spanish Teaching Institute and has served as academic advisor for Academic Programs International. She is the co-author of *Punto y aparte, Supplementary Materials to Accompany Puntos de Partida, Metas comunicativas para maestros*, and *En viaggio: Moving Towards Fluency in Italian*.

**Vanesa García Velasco**, from Salamanca, Spain, studied English Philology at the University of Salamanca, then worked as a Teaching Assistant at Mount Holyoke College in Massachusetts. She completed a Master's degree in Spanish at the University of Oregon in 2003 and is currently a graduate student in the Romance



Languages Department at the University of Oregon, with a focus on 17th-century Spanish literature. She recently was awarded the James T. Wetzel Scholarship, and she was an organizer of the Graduate Student Conference, "Transparent Borders: Movement, Migration and Globalization in the Romance World" (University of Oregon, November 2004).

**Amy George-Hirons**, from the United States, received her Ph.D. in Latin American Studies from Tulane University in New Orleans, Louisiana, with specializations in Mesoamerican Linguistics, Latin American Literature, and Art History. She holds an M.A. in Latin American Studies from the University of Arizona, Tucson, and a B.A. in Spanish and Latin American Studies from Tulane. She is currently a visiting Assistant Professor of Hispanic Studies at the University of Kentucky where she teaches courses in composition, colonial Latin American literature, Latin American civilization, and *indigenismo* as a literary movement. She enjoys teaching all levels of language acquisition and has research interests in indigenous literary production and translation in the colonial era.

**Aquilino González Barrio**, from Spain, is a professor of sculpture, and of Languages and Techniques of the Creative Arts, in the Fine Arts School of the University of Salamanca. He has earned a Bachelors in Fine Arts from the University of Salamanca, a degree in Interior Design from the Escuela de Artes in Oviedo, and a Masters degree in Interior Design from the University of Salamanca. During the past 10 years he has participated in numerous exhibits, both collective and individual, and has been the recipient of several national and international awards. He has carried out professional projects in interior design and artistic displays within and outside of Spain (Inonia, la ciudad ideal, Universita Cassino), as well as research on public art (El Equilibrio, Simulacros, Nómadas) lectures, and other events. He is the author of public works of art acquired by various institutions and administrations (Ayuntamiento de Salamanca, Ayuntamiento de León, CajaEspaña), and has been commissioned for a variety of exhibits. He has also taught workshops in the areas of art pedagogy and plastic formation. He is currently working on the project "Inside and outside of a Labyrinth."

**Juli Highfill**, from the United States, is an Associate Professor in the Department of Romance Languages and Literatures at the University of Michigan. She has published a book, *Portraits of Excess: Reading Character in the Modern Spanish Novel* (1999), and is currently completing a second book titled, *The Vitality of Things: Modernism and Materiality in the Spanish Avant-Garde*. In addition, she has edited a special issue of the *Journal of Interdisciplinary Literary Studies* under the topic of "Economies of Cultural Production." Among her recent articles are studies of avant-garde writers and artists such as Ramón Gómez de la Serna's, Sonia Delaunay, and Pedro Salinas. Her new book project, *From Urban Masses to the Virtual Multitude: Collective Formations in Modern Spain*, examines discourses on collectivity in 20th-century Spain.



**Virginia Invernizzi**, from Montevideo, Uruguay, received her Ph.D. from the University of Virginia. She has taught as Assistant Professor at Mount Holyoke College and is currently teaching Spanish Language and Latin American Literature at Deerfield Academy in Deerfield, Massachusetts. Her research interests focus on contemporary Latin American women writers and Latin American film. Her publications include an edited volume of Isabel Allende's interviews *Conversations with Isabel Allende* (U of Texas Press, 1999).

**Jorge Jiménez Ramírez**, from Madrid, currently teaches Spanish to foreign students, journalists, and publicists at the Universidad Europea de Madrid in the Department of Spanish and Humanities. He also teaches Spanish Culture in the Spanish program of Middlebury College in Madrid. He graduated in Spanish Language and Literature, Universidad Autónoma de Madrid, and in 2001 he completed an M.A. in Teaching Spanish as a Foreign Language, Universidad Antonio de Nebrija, Madrid. He has participated in training and research programs in several Spanish and American universities, and has also been involved in different courses as didactic designer, consultant, and teacher, such as AVE (Aula Virtual de Español), Instituto Cervantes, or ALLES Program (Advance Long Distance Language Education System) with funding from the V Framework Programme of the European Commission. His interest areas are Culture and Language Learning, the role of Media in Language Learning, and Languages and Technology in Education, especially weblogs and videogames. He is currently continuing his graduate work in Technology and Education at the Universidad Nacional de Educación a Distancia.

**María del Rosario Llorente Pinto**, from Spain, earned her Ph.D. at the Universidad de Salamanca, where she serves as Professor on Faculty of Philology, Academic Secretary of the Department of Spanish, and Spanish Language and Literature Coordinator of the Admission Examination at the University. She is a specialist in the teaching of Spanish as a second language, and she has also worked in various aspects of Spanish linguistics (syntax, phonetics, dialectology). She has published several articles on Spanish linguistics and two books: *El habla de la provincia de Ávila* and *Toponimia Salmantina de Antonio Llorente*. Professor Llorente Pinto currently participates in two International Projects of Investigation: "El léxico disponible del hablante hispano" and "Estudio gramatical del español hablado en América."

**Noemí Lugo**, from Caracas, Venezuela, studied at the José Ángel Lamas National Conservatory of Music and performed with major orchestras, choral organizations, and opera companies in Venezuela and the United States before earning her doctoral degree in Performance and Pedagogy at the University of Colorado. She has performed with the Opera Metropolitana de Caracas, the Madison Civil Opera, the Madison Symphony, and the University of Wisconsin Opera and Symphony. An Associate Professor at the University of Kentucky, she has been featured as a soloist with various ensembles as well as the Lexington Philharmonic, and has presented lecture recitals across the globe. She is currently working on an anthology



of vocal music by Venezuelan composers as well as on the relationship between music and literary culture. Professor Lugo served as Director of Latin American Studies at the University of Kentucky from 2002 to 2004.

**Juan Maldonado Gago**, from Spain, earned his Ph.D. from the Universidad Complutense, Madrid, where he currently serves as Professor on the Faculty of Political Science. Professor Maldonado was awarded a fellowship at the University of Toronto, and he has taught in a variety of United States university programs such as Boston University and Duke University in Spain. His main topics of research and publication focus on political systems and their impact on multiculturalism, nationalism, and federalism as well as contemporary political theory. Professor Maldonado also directs doctoral students at both the Universidad Complutense, Madrid, and of the Universidad Iberoamericana, Mexico.

**Pascual José Masullo**, a native of Buenos Aires, Argentina, came to the United States on a Fulbright scholarship, and earned his Ph.D. degree in Linguistics from the University of Washington, Seattle, in 1992. He is currently Associate Professor in the Department of Linguistics at the University of Pittsburgh, and coordinator of its Hispanic Linguistics Program. From 1992 to 2002 he was Professor and Director of the Graduate Program in Linguistics at Universidad Nacional del Comahue, Argentina. He has also held visiting positions in numerous universities (Universidad de Buenos Aires, Universidad Nacional de Córdoba, Argentina, University of Durham, England, Universidad Católica de Valparaíso, Chile, among others). He specializes in and has published on syntactic theory, morphology, and lexical semantics. He has supervised over 15 theses and dissertations, mostly on Spanish syntax and related issues. In 1996 he was awarded a Merit Diploma by the Konex Foundation in Argentina, in recognition of his outstanding achievements in Linguistic and Literary Theory.

**José Moreno de Alba**, from Mexico, received his doctorate in Hispanic Linguistics from the Universidad Nacional Autónoma de México. Professor Moreno de Alba served as Director of México's National Library and holds a permanent scholar-in-resident position at the Instituto de Investigaciones Filológicas (UNAM) and as professor in the Facultad de Filosofía y Letras of the Universidad Nacional Autónoma de México. He is member of the Board of Directors of El Colegio de México, and has lectured in the former Soviet Union, Germany, and many countries of North and South America. Professor Moreno has written over one hundred articles on linguistic topics most of them published in scientific journals. Among Professor Moreno's works are: *Valores de las formas verbales de México*, *El español en América*, *Minucias del lenguaje*, *Diferencias léxicas entre España y América*, *La pronunciación del español en México*, *La prefijación en el español mexicano*, *Nuevas minucias del lenguaje*, *El lenguaje de México*. In 1998 Professor Moreno de Alba was conferred with the *Gran Cruz* of the *Orden Civil Alfonso X el Sabio* and has been named an Emeritus Research Scholar at the Universidad Nacional Autónoma de México. In recognition of his scholarly and professional achievements, José Moreno de Alba has the honor of serving as Director of the prestigious Academia Mexicana de Lengua.



**Margarita Muñoz Piña**, from Mexico, graduated with honors in Mass and Organizational Communication from the ITESM campus Queretaro. Following graduate courses for a Masters in Educational Administration at Ohio University, she started teaching Spanish language courses at the University of Michigan where she also became assistant coordinator. Her teaching career continued at Vassar College, Marist College, and Poughkeepsie Day School. In 2001 she was a student at the French Language School in Middlebury College; the following summers she has taught for the Spanish Language School: intermediate, beginners, and high beginner's grammar, conversation, and composition courses. Margarita spent last year in Spain where she completed the courses and teaching practice for a Masters in Teaching Spanish as a Foreign Language at the Universidad de Salamanca. Her thesis is related to second language acquisition issues in an immersion program. This fall she will teach in Lexington, Kentucky, and plans to continue her graduate studies in Second Language Acquisition.

**Jeanie Murphy**, from the United States, received her Ph.D. from the University of Arizona in 2000. She also holds an M.A. in Latin American Studies from American University in Washington, D.C. and a B.A. from Rutgers University. She taught ESL in Valencia, Spain, for two years before beginning her graduate studies. She is currently an Associate Professor of Spanish language and Latin American literature at Rockford College in Rockford, Illinois. Professor Murphy primarily teaches Latin American theatre and narrative but being on the faculty of a small liberal arts college allows for teaching in various areas at all levels. She has presented papers at national and international conferences based on her research in the literature of the Southern Cone and U.S. Latina writers. She has also been actively engaged with Fundación Mempo Giardinelli in Resistencia, Argentina, giving workshops and papers as well as organizing a fundraising drive at her college. At the present she is also working on final plans for a semester study abroad program in Argentina with a service-learning component.

**Carmen M. Nieto**, from Puerto Rico, has an M.A. in Spanish from the University of Michigan and an M.A. in French from Middlebury College. She coordinated and taught second-year Spanish in the intensive program at the Residential College at the University of Michigan in Ann Arbor, taught at the United States Military Academy at West Point, and coordinated the intermediate Spanish program at Georgetown University. For several years, she worked as a translator for the Federal Government at several national and international conferences and was a writer of the fourth edition of the textbook series *Pasajes*. She will teach this fall at the Upper School Division, Sidwell Friends School, Washington, D.C.

**Gayle Roof Nunley**, from the United States, received her Ph.D. from Princeton University and holds an M.A. from Middlebury College and a B.A. from Dartmouth College. Currently, an Associate Professor of Spanish at the University of Vermont, Professor Nunley teaches courses on 19th- and 20th-century Spanish literature, Women's Studies, and advanced language. Her research focuses on Spanish avant-garde literature and film, and on forms of historical and autobiographical



narration. She is the author of a book on travel literature in 19th-century Spain, and is currently working on representations of foreign cultures in Glad's novels. Dr. Nunley is also an ACTFL certified oral proficiency tester.

**Bryan R. Pearce-Gonzales**, from the Washington, D.C. area, has lived in various parts of the United States and abroad. Born in Yokosuka, Japan, he has since lived in Texas, Florida, Kentucky, and Virginia, where he is now Assistant Professor of Foreign Languages and Literatures at Shenandoah University. He has recently completed his graduate studies at the University of Kentucky, and this spring, he will defend his doctoral dissertation which deals with Chicana/o literature and the articulation of cultural identity. While at the University of Kentucky, Professor Pearce-Gonzales was continually awarded the Lyman T. Johnson Scholarship, and in the spring of 2003, he was awarded the University of Kentucky Provost's Award for Outstanding Teaching.

**Jorge Plata**, from Bogotá, Colombia, graduated from the Universidad of the Andes, where he began his theater career in 1966. He is a Professor of Literature and Theater at several universities in Bogotá and a founding member of the *Teatro Libre de Bogotá* (1973), where he has served as actor, director, and dramatist. In 1984, Professor Plata completed a very successful tour of the Far East and Europe with the Teatro Libre. He has recently written verse translations into Spanish of Shakespeare's *King Lear* 1980, *Macbeth* 1985, *Julio César* 1999, and *La Orestíada* 1997–98, by Aeschylus. He has adapted other major literary works for stage presentation, and produced five of his own plays (*Episodios comuneros* 1981, *Un muro en el jardín* 1985, *¡Irene, oh Irene!* 1997, *La boda* 1999, and *El pesebre* 2002). He has published a study on the theatrical presentation of Isaac's *María*, three scholarly prologues for Shakespearian works, and an article on Colombian theater of the 20th-century.

**Liliana Puppi-Redfern**, from Perú, holds the M.A. in International Affairs and Latin American Studies from the University of Pittsburgh and the J.D. from Pontificia Universidad Católica del Perú. Since 1992, her teaching appointments have included the University of Michigan (1992–1995), the Spanish School at Middlebury College (since 1995), and the University of Miami, where she is currently a Lecturer in Spanish and Assistant Coordinator of Elementary Spanish. Dr. Puppi-Redfern specializes in Latin American culture and contemporary society, and has been teaching Spanish to native speakers since 1997. She has been trained as a tester in the ACTFL Oral Proficiency Interview.

**Heather Quarles**, born in the United States, currently serves as a Spanish Instructor at the University of Oregon. She currently teaches the first and second year Spanish Language Programs as well as a third year Spanish Conversation Course. She earned her undergraduate and Masters Degrees in Spanish Literature from the University of Oregon. Her interests include Jewish Literature of the Southern Cone with a special focus on 19th- and 20th-century Jewish-Argentine Literature. Her graduate essay, on the works of Alberto Gerchunoff, infamous author of *Los Gauchos Judíos*, treated the issues of nationality and national identity within the Jewish immigrant population of Argentina.



**Ricardo Ramos-Tremolada**, from Perú, received his M.A. in Spanish American Literature from State University of New York, Albany, and did his doctorate studies at Georgetown University, where he was Mario Vargas Llosa's Research Assistant. He is currently teaching at the University of Kentucky and is completing his dissertation with Professor Enrico Mario Santi, on "Elites, Exile, and Intellectuals in Modern Peru". He has taught at Northwestern University, Princeton University, The College of New Jersey, and Universidad San Martín de Porres, Lima, Perú. A specialist in 20th-century Latin America literature, his M.A. Thesis was *El futurismo italiano en la poesía de Hidalgo*; he has also worked on Garsilaso, Guamán Poma, Roland Barthes, and Peruvian intellectuals. He is also a writer and a journalist. His first novel, *En piedra viva*, has been published in Italian (*In Pietra Viva*, Oedipus, Salerno, 2000), and in Spanish (San Marcos, Lima, 2002). As a journalist, currently he is a weekly Op-Ed columnist for *Peru21*, a Peruvian newspaper.

**Fernando Recaj Navarro**, from Zaragoza, Spain, received his Associate's Degree in the Teaching of English as a Second Language and his Bachelor's Degree in Humanities (with a specialization in Spanish Language and Culture) from the University of Zaragoza. He also completed a Master's Degree in the Teaching of Spanish as a Foreign Language at the University of Salamanca, where he is currently finishing his graduate studies and conducting research into methods for improving the accent of students of Spanish as a foreign language. In addition to pronunciation, his fields of interest are L2 acquisition and sociolinguistics. He has taught Spanish to foreign students in Cursos Internacionales at the University of Salamanca.

**Agustín Reyes-Torres**, from Spain, lectures at the University of Virginia's Hispanic Studies Program in Valencia. He is currently in the English Philology Department at the Universitat de València and is working on his dissertation on the construction of African American subjectivity in the Ethnic American Detective novel. He also holds the M.A. in Comparative Literature from the University of Iowa, where he concentrated on Chicano literature. He has taught Spanish at the Concordia Language Villages, Minnetonka High School (Minnesota), Florida State University in Valencia and the University of Iowa, where he was a course coordinator and master teacher. He was a 2000–2001 recipient of the University's Outstanding Teaching Assistant Award.

**Patrocinio Ríos Sánchez**, from Ávila, Spain, studied Filología Románica at Salamanca University and received his Ph.D. from the Complutense University, Madrid. Professor Ríos teaches at Middlebury College (Madrid) as well as other academic institutions. He has collaborated with different North American graduate programs in Madrid such as New York University and Suffolk University. For a number of years he has been invited to teach at the *Escuela Española* of Middlebury College. Professor Ríos has published a variety of research works on Spanish literature of the 19th- and -20th centuries. In addition to works published in international congress records or in works of tribute, he has published two books, *Lutero y los protestantes en la literatura española desde 1868* and *El reformador Unamuno y los protes-*



*tantes españoles*; as well as numerous articles in specialized journals: Curros Enríquez (*Grial*), Galdós (*Anales Galdosianos*), Clarín (*Revista de Literatura*), Pío Baroja (*Anales de Historia Contemporánea*, Universidad de Murcia), Valle-Inclán (*Revista de Literatura*), Jorge Guillén (*Revista Agustiniana*), etc. At present he is revising the life and work of the Galician poet Curros Enríquez.

**Susana Rivero**, from Córdoba, Argentina, teaches in the fields of literature and dramaturgy, and also works as a theatrical director. She earned her Master of Arts in Modern Comparative Literature at the State University, Cordoba. Dedicated to performance studies, she has developed theatrical knowledge throughout Latin America, Europe, and Asia and has directed workshops and performances in France, Spain, and Mexico. She has taught in various universities, including IES in Buenos Aires, and the University of Philosophy and Literal Arts, C.C.Rojas/Univ. of Buenos Aires (UBA). She is also coordinating events at IES (Buenos Aires) developing academic interest in the poetry and prose of Argentine and Latin American writers through unconventional teaching methods. She edited, in collaboration with UBA and New York University, an anthology in Spanish on performance, theory and intercultural practice.

**Patricia Saldarriaga**, from Perú, studied at the Ludwig Maximilian University of Munich, Germany. She received her Ph.D. from the University of Washington, Seattle, where she specialized in 16th- and 17th-century Spanish literature and literary theory. She has been teaching at Middlebury College since 1999, where she is in charge of courses in Golden Age and Contemporary poetry, as well as Renaissance and Baroque Spanish art. She has published two books of poetry, as well as a variety of articles on Renaissance and Baroque literature. She is also the author of *Los espacios del Primero Sueño de Sor Juana Inés de la Cruz. Arquitectura y cuerpo femenino* (Iberoamericana/Vevuert, 2006). Her new book project studies the relationship between baroque and postmodernist poetry.

**Lena Santillana**, born in Cuba, is the Assistant to the Director of Middlebury's program in Spain, and holds an M.A. degree from Middlebury College. Ms. Santillana has worked for the School in Spain since 1993. Prior to working for Middlebury, her experience includes teaching at the high school and college levels in the state of Washington. As Assistant to the Director, she handles orientation and preparation for graduate students going abroad, student registration, and all non-academic affairs. She is also certified as an ACTFL Oral Proficiency Interview Tester and is responsible for organizing and carrying out oral evaluations of students.

**Paul A. Schroeder**, from Puerto Rico, received his Ph.D. from Stanford University. He is currently an Associate Professor of Spanish at the University of Hawaii, Manoa, where he teaches courses on Latin American Literature, Latin American Cinema, World Cinema, and International Film Criticism. He is author of *Tomás Gutiérrez Alea: The Dialectics of a Filmmaker* (Routledge, 2002), and is currently preparing a critical history of Latin American Cinema.



**Jacobo Sefamí**, from Mexico City, received his *licenciatura en Lengua y Literatura Hispánicas* from the Universidad Nacional Autónoma de México, and his Ph.D. in Latin American literature from the University of Texas, Austin. He taught at New York University, and is currently Acting Chair of the Department of Spanish and Portuguese and Professor at the University of California, Irvine. He also directed the University of California's education abroad program in Madrid, Spain (2003–2005). Professor Sefamí is Associate Editor of *Mexican Studies/Estudios Mexicanos*, and contributing editor on Mexican poetry to the *Handbook of Latin American Studies*. He has published articles, interviews, notes, and book reviews for various literary journals in Mexico, Spain, Venezuela, Chile, and the United States. His books include: *El destierro apacible y otros ensayos*. Xavier Villaurrutia, Alf Chumacero, Fernando Pessoa, Francisco Cervantes, Haroldo de Campos (1987), *Contemporary Spanish American Poets: A Bibliography of Primary and Secondary Sources* (1992), *El espejo trizado: la poesía de Gonzalo Rojas* (1992), *De la imaginación poética: Conversaciones con Gonzalo Rojas*, Olga Orozco, Alvaro Mutis y José Kozier (1996), *Medusario. Muestra de poesía latinoamericana* (co-editor, 1996), *La voracidad gráfomana: José Kozier* (editor, 2002), and *Vaquitas pintadas*, an anthology of texts related to the cow (2004). He has also published a novel, *Los dolientes* (2004).

**Alma Simounet Bey**, from Puerto Rico, has been a Professor of English, Spanish, and Linguistics at the University of Puerto Rico, Río Piedras, since 1968, and has collaborated with the Spanish and English linguistic programs at the University of the Virgin Islands, St. Croix. Her area of interest includes bilingualism, ethnolinguistics, discourse analysis, language and ideology, and intercultural communications. She has been involved in ethnographic research with the Puerto Rican migratory group in St. Croix for the past seventeen years. Her publications include *The Sociolinguistic Analysis of Sale Encounters in St. Croix: An Ethnography Approach* (1990), and *Lengua e identidad: vínculos que no siempre unen* (1999).

**Caroline Travalía**, born in the United States, did her undergraduate studies in Spanish and Italian at the University of Notre Dame and her M.A. at the University of North Carolina, Chapel Hill. She received her D.M.L. from Middlebury College, in Spanish and Italian, with a dissertation on the concept of collocation in Spanish (2005). She is currently pursuing advanced studies in Spanish Linguistics at the Universidad Autónoma de Madrid, where she is writing a dissertation on the aspect of register in the translation of phraseological units into French and Italian. She has taught translation studies at New York University in Madrid and has collaborated in Linguistics and Conversation courses at the Fundación Ortega y Gasset, Toledo. Her areas of research include Phraseology, Translation Studies, and Colloquial Spanish. She is publishing and delivering papers, at various scholarly meetings in Spain, on different aspects of collocations.



## ADMINISTRATIVE STAFF

**Audrey LaRock**, the Spanish School Coordinator, has worked in Language Schools administration since 1981, serving as Assistant to the Dean of the Language Schools, Coordinator of the Chinese and Japanese Schools and the Chinese Department, and as Coordinator of the Spanish School from 1987 through the present. Her responsibilities include just about everything, from the processing of applications through the planning of the graduation ceremonies for the Spanish School, and everything in between. She also serves as Coordinator for the Spanish School summer session in Guadalajara. Her many hours of preparation for our arrival are reflected in the smoothness of our operations throughout the summer session.

**Ezra E. Axelrod** is an undergraduate at Middlebury College where he majors in Music and Political Science. He began studying Spanish at an early age in his hometown of La Grande, Oregon, and since then, his passion for the language has led him on many travels throughout the Spanish-speaking world. Next spring, he plans to study music in Buenos Aires. He will participate in the Spanish School this summer as a Bilingual Assistant.

**Stephanie Dosch**, from the United States, has been studying Spanish since kindergarten and can't seem to get enough of Middlebury. After receiving her B.A. in Spanish from Middlebury in 2005, she decided to attend the Master's program at Middlebury's school in Madrid, Spain. Stephanie has spent two summers in the Spanish School, both as an undergraduate and as a graduate student, and studied in Logroño, Spain, during her junior year at Middlebury. She has traveled extensively in Latin America and spent Winter Term of her senior year at Middlebury teaching English in Nosara, Costa Rica. Stephanie plans to return to Madrid to teach English after spending this summer as a Bilingual Assistant with the Spanish School.

**Carmen Granda**, from the United States, graduated from Middlebury College in 2005, Magna Cum Laude, with a B.A. in French and Music. During the academic year of 2005–2006, Carmen studied at la Universidad de Complutense, Madrid, where she received a Diploma de Lengua y Cultura Española at the Superior level. She was also a student of the Spanish School's undergraduate program in 2004 and worked as a Language School Office Assistant in 2005. She spent her junior year abroad in Paris, France, where she studied French comparative literature, history, European politics, and music at la Sorbonne and l'Université de Paris III. She has also tutored French and Spanish to high school and university students and worked as an Academic Consultant for Excellence at Middlebury. She will participate in the Spanish School this summer as a Bilingual Assistant.

**Wilson Judd Melón** is an undergraduate at Middlebury College pursuing a B.A. in both Spanish and French. A heritage speaker of Spanish, focusing on Peninsular Spain, he spent half of his junior year studying at the Middlebury College School in Madrid. During the academic year, he is a Spanish Tutor at Middlebury. His previous teaching experiences include instructing Summer School Spanish at



Acton-Boxborough Regional High School and working as an English Teaching Assistant at the Escuela Oficial de Idiomas at Alcorcón, Madrid. He will participate in the Spanish School this summer as a Bilingual Intern.

**Rebbeca Pittenger** received her B.A. in Spanish and Latin American Studies from Hiram College in Hiram, OH. Rebbeca has worked in the non-profit sector in both the United States and Latin American, specializing in public relations, program development, and graphic design. She is now a first-year graduate student and Teaching Assistant in the Hispanic Studies department at the University of Kentucky, where she hopes to continue her research on contemporary women writers of the Southern Cone. This is Rebbeca's first year as a staff assistant at the Spanish School.

**Alexander Salvador Guido**

## Intensive Language Courses

### Seven-Week Session

*Schedules, texts, and staffing are subject to change*

Dailey activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Each level is an integrated program and students must take all parts for a total of three undergraduate units.

### LEVEL 100

*Davis (assistant director)*

#### **SPAN 3101 Elementary Spanish in Context**     *George-Hirons, Quarles [coordinator]*

This course is designed to introduce students to the grammatical structures and vocabulary necessary to express personal meaning on basic topics (e.g. family, daily routines, and leisure time) and negotiate basic survival situations (making travel arrangements, ordering meals, and making purchases, etc.). Language topics and functions are integrated into activities that emphasize all four language skills (speaking, listening, reading, and writing), with special attention given to speaking and listening. Cultural knowledge that will build a deeper understanding of how Spanish-speaking peoples communicate will be integrated into the course content. This course meets two hours a day. (1 unit)

#### **SPAN 3103 Beginning Writing**

*García, Recaj*

This course is designed to develop writing skills through a process approach that includes strategies and techniques such as composing, revising, paraphrasing, editing, and using a bilingual dictionary. Students will produce writing of various kinds, such as messages, descriptions, comparisons, and brief narratives that integrate the content areas, tasks, and structures from the other courses in the program. (1 unit)



### **SPAN 3104 Beginning Reading and Culture**

*del Olmo, Nieto*

This course is designed to develop reading strategies by providing abundant opportunities to read a variety of authentic text types, such as newspapers and magazine articles, realia, and brief literary selections. In addition to expanding the vocabulary base, the topics presented will serve as a springboard for listening, speaking, and writing activities. The information presented in the readings will offer a broad foundation in Hispanic cultural knowledge. (1 unit)

**Required texts for Level 1:** Davis, Siskin, & Ramos, *Entrevistas: Introduction to Language and Culture*, 2nd ed. (includes online workbook/laboratory manual, vols. 1 and 2) (McGraw Hill); de Gonzalez & Ellister, *Así Somos* (McGraw Hill Custom Publishing).

### **SPAN 3151 Communicating in Spanish**

#### **(High Beginner)**

*Muñoz (coordinator), Rivero*

Designed for students with some previous study of Spanish or another Romance language, this course builds on and rapidly expands control of basic grammatical structures and vocabulary. Students consolidate their ability to negotiate basic survival situations in the target-language cultures, and prepare themselves for continued study of the language. New language functions will be presented in meaningful activities that emphasize all four language skills: speaking, listening, reading, and writing. Cultural knowledge that will build a deeper understanding of how Spanish-speaking peoples communicate is a crucial component of the course content. This course meets two hours a day. (1 unit)

### **SPAN 3153 High Beginner Writing**

*del Olmo, Nieto*

This course is designed to develop existing writing skills through a process approach that includes the techniques of composing, revising, paraphrasing, editing, and using a bilingual dictionary. Students will integrate previous knowledge and the content areas, tasks, and structures from the other courses in the program to produce descriptions, comparisons, narratives, and other types of written texts. (1 unit)

### **SPAN 3154 High Beginner Reading and Culture**

*García, Recaj*

This course is designed to develop and consolidate reading strategies by providing abundant opportunities to read a variety of authentic text types, such as newspapers and magazine articles, realia, and brief literary selections. The topics presented will integrate vocabulary and functions from other courses in the program, in addition to increasing cultural proficiency and knowledge. (1 unit)

**Required texts for Level 1.5:** Davis, Siskin, & Ramos, *Entrevistas: Introduction to Language and Culture*, 2nd ed. (includes online workbook/laboratory manual, vols. 1 and 2) (McGraw Hill); de Gonzalez & Ellister, *Así Somos* (McGraw Hill Custom Publishing).



**SPAN 3201 Intermediate Spanish in Context** *Alonso, Camacho, Foerster (coordinator)*

This course continues students' development of proficiency in Spanish by expanding vocabulary and grammar. All four skills are integrated, with special attention to speaking and listening. Target language functions include past and future narration, extensive description, and comparisons, all on topics of current and personal interest. Cultural knowledge that will build a deeper understanding of how Spanish-speaking peoples communicate will be integrated into the course content. After successfully completing this course, students should find themselves well prepared for advanced coursework in Spanish language, literature, and linguistics. This course meets two hours a day. (1 unit)

**SPAN 3203 Intermediate Writing***Fernandez, Jiménez, Santillana*

In this class, students improve their written expression in Spanish by studying models of good writing in Spanish and producing a variety of text types; the course also serves as an introduction to academic writing. The language functions covered include past and future narration, extensive descriptions, comparisons, expressing opinions, and hypotheses. Students will expand on previous knowledge of the cultures of the Spanish-speaking world and integrate other content areas into their work. (1 unit)

**SPAN 3204 Intermediate Culture and Civilization** *Jiménez, Puppi-Redfern, Santillana*

Students expand on existing knowledge of the cultures of the Spanish-speaking world to arrive at a deeper understanding of the concepts of cultural identity and nation. Topics include traditions, customs, and artistic manifestations of culture from Spain and Latin America, as well as a basic outline of the history of these regions. Materials include extensive readings (literary and journalistic texts) and audiovisual sources (film). Class activities include in-class discussion, interviews with native speakers, and compositions. (1 unit)

**Required text for Level 2:** Foerster, Lambright, & Alonso-Pino, *Punto y Aparte*, 3rd ed. (includes workbook/lab manual and student CD-ROM program) (McGraw-Hill).





**Students will be placed in 3301 or 3401 but should also choose 2 (two) Advanced-Level Electives from the listing below—one from the area of Writing and one from the area of Literature/Culture/Arts—at the time of pre-registration. Class size is limited and registrations will be handled in the order in which they are received by fax, up to the limit for the section.**

### **SPAN 3301 Advanced Intermediate Spanish in Context**

*Alegre-González, (coordinator), Pearce, Reyes-Torres*

This course will stress the expansion of the student's active vocabulary and language skills at the third-year level. Classroom activities will center on a thorough review of the most important aspects of Spanish grammar, as well as active oral use of the language. The oral exercises will expose students to extended discourse and will develop content and context as appropriate for students moving from the intermediate to the advanced proficiency levels. The grammar explanations will be complemented by extensive oral and written exercises in contextualized and communication-based activities. This approach, together with the other courses taught at the third-year level as well as the linguistic experiences the student has outside of the classroom, will provide immediate reinforcement of new structures and are intended to maximize the student's linguistic competence. This course meets two hours a day. (1 unit)

**Required text:** Concha Moreno, *Avance. Curso de español. Nivel intermedio-avanzado. Libro del alumno* (Madrid: SGEL, 2003).

### **SPAN 3401 Advanced Spanish in Context**

*Carballo (coordinator), Travalía*

This course combines both the study of problematic Spanish grammatical structures, and the practice of oral skills at advanced level to attain communicative proficiency. The main focus will deal with those difficult topics in Spanish grammar such as: past tenses, the subjunctive, "ser" and "estar", and the use of prepositions. Grammar activities will be complemented with oral exercises and phonetic tasks in order to gain fluency and precision in speech. Classroom dynamics will be enforced with lexical projects to develop not only oral skills but also written skills, and to invite the student to appreciate Spanish dialectal variation. This course meets two hours a day. (1 unit)

**Required texts:** *Gente*, Nueva edición 3, *Curso de español basado en el enfoque por tareas*, text and workbook (Barcelona: Libro del Alumno, editorial Difusión, 2005); Francisco Moreno Fernández, *Ejercicios de fonética española* (Madrid: Arco, 2000).  
Section A only: Elvira Lindo, *Manolito Gafotas* (Madrid: Alfaguara, 1994).



## AREA 1: Writing

### SPAN 3402 Journalistic Writing

*Figueroa*

This is an advanced Spanish composition course in which students will further develop their writing skills in Spanish while learning the basic principles of journalistic style. Students will read Spanish newspaper and magazine articles to become familiarized with the different journalistic genres, such as news, articles, interviews, editorials, reviews, etc. Readings will also include journalistic style guides and writing manuals in Spanish, guides to Spanish idioms, expressions and common pitfalls, and different journalism online resources. As part of the course, students will have the opportunity to contribute to and edit the Spanish School weekly "Boletín." For that purpose, small groups of students will act as its editorial staff on a rotating basis. The instructor, Armando Figueroa, works as a journalist, copywriter, and translator in Spain. (1 unit)

**Required materials:** A CD with articles, links, and exercises will be provided at the beginning of the course.

### SPAN 3405 Creative Writing

*Ramos-Tremolada*

See website

### SPAN 3406 Business and Professional Writing

*Puppi-Redfern*

This course will focus on writing as it relates to the Hispanic business environment: the writing of business correspondence, differing registers of formality in written Spanish, vocabulary related to the business environment, and different models of Hispanic companies. It will also provide the cultural and idiosyncratic background of the Hispanic "ways of doing business" and how they differ from the American. These tools will prepare the student to create, organize, and develop a business or professional project good enough to succeed in the Hispanic business world. Formal written structures, cultural understanding, and a great deal of creativity are the basic elements of this course. (1 unit)

**Required text:** *Exito Comercial*, 4th ed. (text and workbook) (Harcourt).

### SPAN 3409 Academic Writing

*Murphy*

This course is designed for those students who plan to continue their education at the graduate level in Spanish (or other disciplines) or any student who wishes to develop his or her writing skills at a more advanced and sophisticated level. It is intended to give the students the practice they need to be able to write at a formal, academic level. We will focus on such topics as thesis development and the logical, coherent support of a thesis as well as how and when to cite sources within the body of the paper and the bibliography. Writing assignments will include, among others, literary analysis and research topics. (1 unit)

**Required text:** Raquel Maria Halty & Angela Labarca, *Convocación de palabras*, 2nd ed. (Heinle & Heinle).



### **SPAN 3411 Stylistics**

Invernizzi

This course is designed for those students of the 300 level who need to develop their writing production skills, and who are making the transition from fourth-semester (Intermediate) to Advanced coursework in Spanish. The class will primarily focus on helping students further develop their writing skills. Throughout the course students shall improve their syntax, learn orthographical rules, use the discursive connectors properly, expand their vocabulary, and improve their analytical as well as descriptive and expository writing. Students will be given the means to diagnose their individual problems in writing, the strategies to improve them, and the way of achieving the appropriate rhetorical level for the specific writing assignment. Discussions and group work in class become the foundation for writing assignments. (1 unit)

**Required text:** Valdés, Dvorak, Hannum, & Angelelli, *Composición, proceso y síntesis*, 4th ed. (includes *Cuaderno de práctica* and *Manual de ejercicios*), (McGraw Hill).

### **AREA 2: Literature/Culture/Arts**

#### **SPAN 3413 Language, Communication, and Culture**

This course aims to provide students with the theoretical and practical knowledge of the Spanish language and its functional nature as a communication language in the current world. The course has been designed for students who are interested in reinforcing their use of the most complex aspects of Spanish, such as idiomatic registers, social levels, and the variations of the language. The course will also provide with some information about the linguistic structure of Spanish, its history and expansion in Spain and in America, the coexistence with other official languages in many countries, and the links to other languages within its linguistic environment, with a special emphasis on its relation to English. (1 unit)

**Required text:** Material in course pack form to be purchased at Middlebury.

#### **SPAN 3430 Hispanic Cultures through Film**

Schroeder

This course is an introduction to the historical development of cinema in Spanish America and Spain: Silent Cinema (1890s–1930s), Avant-garde Cinema (1927–31), Studio Cinema (1930s–1950s), Neorealism and Cinema d'auteur (1950s), Liberationist Cinema (a.k.a., New Latin American Cinema, 1960s), Cinema of Dictatorships and Exile (1970s), Cinema of Reconciliation (1980s to mid-1990s), and Globalization (mid-1990s to present). For each of these periods, we will discuss at least two films that exemplify the aesthetics, the ideology, and the economics that frame cinematic production in each particular period, and within a context that is simultaneously national, regional, and global. (1 unit)

**Required texts:** Paulo Antonio Paranaguá, "América Latina busca su imagen," *Historia general del cine*, vol. X. eds. Carlos F. Heredero & Torreiro Casimiro (Madrid: Cátedra. 1996, pg. 207–383); material will be put on electronic reserve.



**SPAN 3431 Hispanic Culture through Texts**

*Alegría*

This course is designed as a transition for students in Level 3, who this summer might be reading authentic texts for the first time exclusively in Spanish. The general purpose of this class is to broaden the students' ability to read, comprehend, write and converse, in Spanish. To strengthen students' background in the area of different Spanish American cultures and societies, the course will include work with different modes of communication, such as film, *radionovela*, *telenovela*, theatrical texts, and Internet. The course will particularly emphasize authentic texts and materials, such as articles from newspapers and magazines, interviews, comic strips, poems, short stories, essays, dramatic works, radio programs, and audiovisual materials. The class will focus on the refining of techniques for increasing the volume and quality of reading comprehension, the development of oral and written skills that will help the student to express more sophisticated ideas during class discussion, and preparation for further work in upper-level Spanish courses. (1 unit)

**Required texts:** Heyck, Denis Lynn Daly & María Victoria González Pagani, *Tradición y cambio: Lecturas sobre la cultura latinoamericana contemporánea* 3rd ed. (San Francisco: McGraw-Hill, 2005); electronic texts, audiovisual material on CD and DVD, and materials in course pack form to be purchased at Middlebury.

**SPAN 3433 Hispanic Culture through Music**

*Alvarez*

This class will allow the student to approach the historic and musical panoramas of Spain and the Latin American countries from the mid-19th-century to the mid-20th-century (end of the Spanish Civil War). We will explore how artistic and musical currents developed generally in Spain and South America, by analyzing the musical facts of this period from an aesthetic point of view and placing them in the social and cultural contexts. Listening will be the central line of this course that will cover the fields of popular music (songs, dances, and rhythms) and the classic; from here, we will see how folk material was treated by the classic composers and how important tradition was, and still is, in today's cultures. (1 unit)

**Required text:** Material in course pack form to be purchased at Middlebury

**SPAN 3437 Hispanic Culture through Art**

*González Barrio*

Art, as a language of images and forms, is a vehicle for ideological and cultural currents. This course will focus on the different "ismos" (such as dadaism, cubism, surrealism...) and the artistic production—chiefly painting and sculpture—of some of the most significant Spanish artists (Picasso, Dalí, Chillida...). We will discuss significant artistic works as expression of broader artistic currents in the Hispanic cultural context, as well as connections and contrasts between Spain and the United States. In the course the students will learn to answer questions as: What is the purpose of this artistic technique? and What can I say about that work of art? (1 unit)

**Required text:** TBA

**SPAN 3448 Master Class: Piano Music by Spanish Composers**

*Alvarez*

This course is open to advanced undergraduate students with permission. See the graduate description for SPAN 6548.



# Graduate Program of Studies

## Curriculum and Degree Requirements

Students are informed of their placement level in their acceptance packets.

**Requirements for the M.A. for students accepted to candidacy beginning with the 2005 session of the Spanish School are as follows:**

**Summer of application:** the three courses must include one language course at the proper placement level, the *Literary Theory* or *Literary Analysis* course, and a third course, selected from the offerings in culture and civilization, literature, or professional preparation areas. Students placed at 6501 must take 6505 as the third course.

All candidates for the M.A. degree are required to take the following courses:

- a. Two courses in Spanish or Latin American civilization and culture.
- b. Three language/linguistics courses
- c. 6560 *Literary Analysis*
- d. Three literature courses (6560 may **not** be counted as one of these).
- e. The other three courses are electives. (Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.)

Within the above requirements, students may opt for one of the following three tracks, to construct a program that reflects their academic interests and career goals:

- 1) **a specialization in literature:**  
Candidates preparing for a doctoral program in literary studies are advised to follow this track: two courses in civilization and culture, three in language/linguistics, one 6560 course, and six courses in literature.
- 2) **a concentration in teaching methodology and professional preparation:**  
Candidates preparing for a high school teaching career are advised to follow this track: two courses in civilization and culture, three in language/linguistics, one 6560 course, three courses in literature, and three in professional preparation.
- 3) **a generalist focus:**  
in which the three elective courses are distributed across the various fields.
- 4) **a specialization in linguistics:**  
two courses in civilization and culture, one 6560 course, three courses in literature, and six courses in linguistics.

**M.A. Residence Requirements:** The 12 units required for the M.A. **must** include either: a. three summers (9 units) at Middlebury in Vermont or Guadalajara, including the summer of application in Vermont, **or** a summer of application at Middlebury in Vermont (3 units) and a full academic year in Madrid.



# 2006 Graduate Course Descriptions

## Six-week Session

*Schedules, texts, and staffing are subject to change*

### Language and Linguistics

#### SPAN 6501 Advanced Language for Mastery

*Armstrong, Fernández Isla,  
Llorente, Nunley (coordinator)*

This course utilizes an integrated approach to bridging the gap between intermediate and advanced levels of language, with particular emphasis on the development of formal speaking and writing. Review of grammar and development of vocabulary are linked to proficiency functions (e.g., narrating, describing, explaining, analyzing, hypothesizing, and defending opinions) in both speech and writing. Authentic cultural readings of diverse types and sources and authentic video segments serve as a context for linguistic practice in the classroom. This course meets two hours a day. (1 unit)

**Required texts:** Concha Moreno, *Temas de gramática, nivel superior* (Madrid, Sociedad General Española de Librería, 2001).

#### SPAN 6502 Advanced Spanish Language

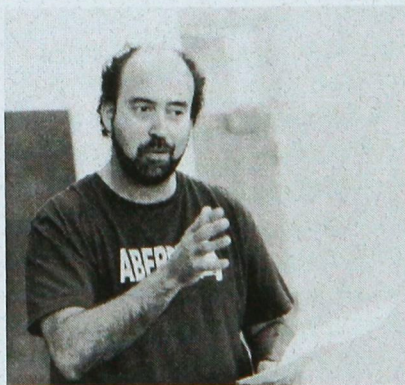
*Bordon (coordinator), Masullo*

The fundamental objectives of this review grammar course are the following:

1) review the uses of indicative verb forms, in particular in the past; 2) clarify uses of the subjunctive; 3) study various types of subordinate clauses, focusing on the use of indicative and subjunctive; 4) review the use of *ser* and *estar*, with special attention to idiomatic use; 5) differentiate between personal pronouns, with particular attention to the use of *se* forms—impersonal, indeterminacy, passivity, intensifications, etc. Grades will be based on three exams, additional graded assignments, and class participation. (1 unit)

**Required text for Sections A & B:** Selena Millares, *Método de español para extranjeros: Nivel Superior*, 2nd ed. (Madrid, Edinumen, 2001). Students should purchase both the textbook and the supplement, “Claves,” which contains the answers to the homework exercises.

**Required text for Section C:** Larry D. King & Margarita Suñer, *Gramática española. Análisis y práctica* (McGraw Hill, 2004).





### **SPAN 6505 Advanced Writing**

*Cabrera, Evangelista (coordinator), Fernández*

The course aims at developing students academic writing skills through the understanding of key concepts of discourse analysis such as reference, cohesion, and coherence. A variety of text types will be analyzed in class. Rhetorical devices such as argumentation, hypothesis, and exposition will be presented and practiced through writing tasks, with group work integrated into the course. Special attention will be given to the articulation of class activities with the requirements of other courses at the same level. (1 unit)

**Required texts:** Estrella Montolío, (coord), *Manual Práctico de Escritura Académica*, vol. II. (Barcelona: Editorial Ariel, 2002); material in course pack form to be purchased at Middlebury; *Diccionario de la lengua española* (Madrid: Real Academia Española, 2 vols.); *Diccionario esencial de sinónimos y antónimos* (Barcelona, Vox, 1998). All students must have a standard Spanish-English Dictionary.

### **SPAN 6608 Phonology and Phonetics**

*Moreno de Alba*

This course reviews the general principles of phonology, with a detailed description of the vowel and consonant allophones of Spanish, together with the principal aspects of accent and intonation. The course will include practical exercises in phonological and phonetic transcription. (1 unit)

**Required text:** Antonio Quilis, *Curso de fonética y fonología española para estudiantes angloamericanos* (Madrid, Consejo superior de Investigaciones Científicas).

### **SPAN 6609 Values and Uses of the Subjunctive in Spanish**

*Cabrera*

Subjunctive constitutes one of the basic topics of Spanish grammar and is one of the most important problems in the acquisition of Spanish as a second language. This course focuses on the study of how, when, and why the subjunctive is used in Spanish. In addition, it will also pay attention to other issues such as the values and uses of subjunctive in independent and subordinated sentences, and how these values and uses can be explained by teachers of Spanish in their classes. The course will have not only a theoretical dimension but also a practical orientation, with exercises designed to improve the comprehension of subjunctive in Spanish. (1 unit)

**Required text:** J. Borrego, J. Gómez Asencio, E. Prieto, *El subjuntivo. Valores y usos* (Madrid, SGEL, 1986).

### **SPAN 6614 The Spanish Language in America**

*Moreno de Alba*

This course will study the most important aspects of the Spanish language as it is spoken on the American continent, with the aid of literature, history and, above all, linguistics. Departing from some reflections on the influence of the Andaluz and the Amerindian languages on the development of the Spanish language in the Americas, the course will address the main phonetic, grammatical, and lexical features of the Spanish language as employed on this continent. Current trends will be studied to investigate both the unity and the variety displayed in the Spanish used on this side of the Atlantic. (1 unit)

**Required text:** *El español en América*, 3rd ed. (Mexico: Fondo de Cultura Económica, 2001).



## **SPAN 6618 The Acquisition of Spanish**

Masullo

This seminar will focus on the acquisition of Spanish, mostly as a second language (L2), although reference will also be made to the acquisition of Spanish as L1, as well as in bilingual contexts. We will focus on problematic areas in morphosyntax, such as the omission of subject pronouns, word order, clitics, gender, tense, aspect, as well as typical lexicalization patterns. We will review different research studies, and discuss possible applications to the teaching of Spanish as a second/foreign language, particularly in relation to curriculum design, error analysis, and evaluation. Participants in the seminar will also have the opportunity to carry out their own experimental work. (1 unit)

**Required text:** Silvina A. Montrul, *The Acquisition of Spanish: Morphosyntactic development in monolingual and bilingual L1 acquisition and adult L2 acquisition* (Amsterdam/Philadelphia: John Benjamins Publishing Company, 2004).

## **SPAN 6620 History of the Spanish Language**

Castillo

The purpose of the course is to familiarize the student with the historic character of all languages, and of the Spanish language in particular. The convergent and divergent forces that impact on a language from a variety of sources will be examined, as will the principal processes that have taken shape within the Spanish language in both theoretical and practical terms: how Spanish emerged from Latin with respect to pronunciation, grammatical forms, the construction of sentences and vocabulary. Differences among Spanish, French, Italian, and Portuguese will be studied, in addition to varieties of present-day Spanish. A close look will be given to the relationship between Hispanic language and culture, as well as the contributions of such groups as the Goths, the Arabs, the European, and various American cultures. Old texts will be read in class and exercises will be developed with the etymological dictionary. (1 unit)

**Required text:** Material in course pack form to be purchased at Middlebury.

**Recommended texts:** Rafael Lapesa, *Historia de la lengua española* (Madrid: Gredos, 1982); Joan Corominas, *Diccionario etimológico de la lengua española* (Madrid: Gredos, 1963).

## **SPAN 6704 Introduction to Sociolinguistics**

Simounet

This is an introductory course to the study of the social aspects of language, that is, the intersection of language and society. Classroom discussion focuses on language variation and the different factors such as sex, socio-economic class, age, and others that impinge on the sounds, grammar and vocabulary of various languages. Special attention is given to studies carried out in the social context of Spanish-speaking communities. The readings also include an analysis of interaction, discourse and conversation, linguistic attitudes, culture, and cognition. The course ends with a look at languages in contact and the application of sociolinguistic theory to the teaching of languages. (1 unit)

**Required text:** Francisco Moreno Fernández, *Principios de sociolingüística y sociología del lenguaje* (Barcelona, Spain: Editorial Ariel, S.A., 1998).



## **SPAN 6705 Language and Ideology in the Spanish-speaking World**

*Simounet*

This course focuses on the construction of Spanish language ideology and its manifestation in national and ethnic identity, socio-political power, language rights and policies, and education. The first readings discussed in class look at various theories of nationalism and the emergence of Spanish as a dominant language, from its origins in Spain to its expansion in the New World. The discussion that follows examines language legislation in the context of linguistic diversity and the politics of language as reflected in educational systems where Spanish plays a key role, including the United States. (1 unit)

**Required text:** Clare Mar-Molinero, *The Politics of Language in the Spanish-Speaking World* (NY: Routledge, 2000).

## **Culture an Civilization**

### **SPAN 6531 Spanish Culture**

*Maldonado*

This course will study the manner in which society satisfies its institutional, ceremonial, and symbolic needs, in terms of the individual and the community. Six contexts will frame the most relevant aspects of Spanish culture:

(a) contemporary characteristics of Spanish society, (b) the religious ethic and the social ethic, (c) national, regional, and supranational identities, (d) "popular culture," (e) the social role of monarchical, clerical, and familial institutions, and (f) systems of communications and public opinion. (1 unit).

**Required text:** Material in course pack form to be purchased at Middlebury.

### **SPAN 6548 Master Class: Piano Music by Spanish Composers**

*Álvarez*

This class will involve a combination of group classes and private piano lessons, with Spanish master pianist Francisco Álvarez Díaz, whose talents will be showcased in one of our opening concerts. Students should have a good background in piano, and an interest in broadening both their own technical range and their knowledge of Spanish musical composition. Professor Álvarez has offered master classes on Spanish repertoire throughout the United States, Latin America, and Europe; this class will be a rare opportunity to apply and enrich your knowledge of the Spanish language at the same time that you share a passion for the musical traditions of classical Spanish compositions for piano. This course is open to graduate students and, with permission, advanced undergraduate students (SPAN 3448). (1 unit)

**Required text:** Material in course pack form to be purchased at Middlebury.

### **SPAN 6564 Theater: Theory and Practicum**

*Plata*

This course is cross-listed with literature.

**See the Literature section for the full course description.**



### **SPAN 6631 Contemporary Spanish History**

Maldonado

This course will consider Spanish history from the Bourbon Restoration to the present day. Social and economic convulsions, civil war, and the military dictatorship that prevented freedom and democracy from becoming institutionalized until near the end of the 20th-century will be the main focus. Special consideration will be given to the period of King Juan Carlos I and the democratic governments of the Socialists and the Conservatives, including their corruption and respective scandals, as well as the most recent elections. (1 unit)

**Required text:** Jover, Gómez-Ferrer, & Fusi, *España: sociedad, política y civilization* (Madrid: Editorial Debate, 2001).

### **SPAN 6649 Music of the Caribbean**

Lugo

After a brief introduction on general aspects of the music of Latin America, this course will focus on the music of the Caribbean, specifically on how the African heritage is reflected in the music. We will look at countries such as Cuba, Puerto Rico, Dominican Republic, Panama, and Venezuela among others, with a particular focus on delineating those cultural aspects that help to establish our "tropicality." (1 unit).

**Required texts:** Angel G. Quintero Rivera, *Salsa, sabor y control: Sociología de la música tropical* 2nd ed. (Madrid: Siglo Veintiuno Editores, 1999).

### **SPAN 6669 From Poetry to Music**

Lugo

This course is cross-listed with literature.

**See the literature section for the full course description.**

### **SPAN 6733 Negotiating Silence: History of Women in Spain and Latin America**

de la Guardia

On closer inspection of historical works, one of the most surprising facts is the silence about certain social groups. In history, there are many groups who for reasons of gender, class, or ethnic background are not visible in historiographic discussions. In this course we will examine the process of construction of gender identity at various stages of history and the perception women had of their own situation. We will also try to analyze the political, social, and legal discussions which made possible the perception of the inequality of women as oppressive, and eventually, the emergence of feminism in Spain and Latin America. (1 unit)

**Required texts:** A selection of excerpts from the following texts and authors which students can acquire in course pack form to be purchased at Middlebury. Elena Beltrán & Virginia Maquieira (eds.), *Feminismos. Debates teóricos contemporáneos* (Madrid: Alianza editorial, 2001); Anna Caballé (dir.), *La vida escrita por las mujeres. La pluma como espada. Del romanticismo al modernismo* (Madrid: Círculo de Lectores, 2003); Rosa María Capel (coord.), *Mujeres para la historia. Figuras destacadas del primer feminismo* (Madrid: Cátedra, 200); Isabel Morant (dir.), *Historia de las mujeres en España y América Latina* (Madrid: Cátedra, 2005).



### **SPAN 6734 Spain and the Americas: Contacts and Conflicts** *de la Guardia*

The history of the Spanish Kingdoms differs from that of other European countries in the cultural, political, and social diversity that existed in the Iberian Peninsula during the Middle Ages. Jewish, Muslims, and Christians communities lived together and confronted each other in the country that today we call Spain. In this complex relationship between “the three cultures” lay the seeds not only of European modernity but also of the initial and harsh contacts between Spain and the Americas. In this course we will study the rich and diverse past of Spain and the Americas from which a new reality, based in contacts and conflicts, emerged and transformed both worlds giving rise to a new reality which we now refer to as the Spanish Atlantic World. (1 unit)

**Required texts:** a selection of excerpts from the following texts and authors which students can acquire in course pack form to be purchased at Middlebury. Antonio Annino, *De los Imperios a las Naciones* (Zaragoza: Iber Caja, 1994); Felipe Fernández Armesto, *Las Ameritas* (Barcelona: Debate, 2000); Richard L. Kagan, Geoffrey Parker (eds.), *España, Europa y el Mundo Atlántico* (Madrid: Marcial Pons, 2001); Miguel León Portilla, *Códices los antiguos libros del Nuevo Mundo* (Mexico: Aguilar, 2003).

### **SPAN 6735 The Old and the New Latin American Cinema** *Schroeder*

This course will examine in depth the two most prolific periods in the history of Latin American cinema: the Classical Cinema of the 1930s and 1940s (sometimes called the Old Latin American cinema), and the New Latin American Cinema of the 1960s. Beyond the obvious opposition between these two periods in terms of aesthetics, ideology, and production, the course will also explore how films from these two periods address similar problematics such as gender relations, class conflict, and nation-building, but from different perspectives. (1 unit)

**Required texts:** Michael T. Martin, *New Latin American Cinema: Theory, Practices and Transcontinental Articulations* (Detroit: Wayne State University Press, 1997); *New Latin American Cinema: Studies of National Cinemas* (Detroit : Wayne State University Press, 1997); Silvia Oroz, *Melodrama: El cine de lágrimas de América Latina* (Mexico: UNAM 1995); Paulo Antonio Paranaguá, *América Latina busca su imagen, Historia general del cine*, vol. X eds. Carlos F Heredero & Casimiro Torreiro (Madrid: Cátedra, 1996: 207–383); material in course pack form to be purchased at Middlebury.

### **SPAN 6763 Sor Juana Inés de la Cruz and the Culture of the Baroque**

*Saldarriaga*

This course is cross-listed with literature.

**See the Literature section for the full course description.**

### **SPAN 6780 Writing Under the Regime**

*Highfill*

This course is cross-listed with literature.

**See the Literature section for the full course description.**



**SPAN 6560 Literary Analysis**

Cardona, Carreño, Highfill, Murphy, Ramos,  
Ríos Sánchez (coordinator), Saldarriaga, Sefami

This course will introduce the graduate student to the techniques of literary analysis, critical thinking, reading, and interpreting Hispanic literary texts. It is divided into three segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry, and drama. Each student will write several papers and actively participate in class discussions. (1 unit)

**Required texts:** C. Virgilio, L. T. Valdivieso, & E. Friedman, *Aproximaciones al estudio de la literatura hispánica*. 5th ed. (New York: McGraw-Hill, 2004); Gabriel García Márquez, *El coronel no tiene quien le escriba* (Barcelona: Anagrama, 2004).

**Recommended text:** Angelo Marchese & Joaquín Forradellas, *Diccionario de retórica, crítica y terminología literaria* (Barcelona: Ariel).

**SPAN 6564 Theater: Theory and Practicum**

Plata

This course is conceived as a linguistic and cultural experience, to expose students to the nature of drama, and to acquaint them with selections from Hispanic dramatic literature. After a preliminary consideration of the theoretical and historical underpinnings of Hispanic theater, two practical stages will be followed. The first stage introduces the students to the basis of acting through dramatic readings, exercises in speech, and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 unit)

**SPAN 6667 Creative Writing**

Cardona López

This course will combine the study of theoretical considerations on the creative writing process and the writing of the student's own work. The students will explore and use writing techniques in order to refine their skills to write fiction prose. This course will also be an opportunity to learn from the creative experiences and works of well-known Hispanic authors. (1 unit)

**Required texts:** Oscar de la Borbolla, *Manuel de creación literaria* (Mexico: Nueva Imagen, latest edition); Mempo Giardinelli, *Así se escribe un cuento* (Mexico: Nueva Imagen, latest edition).

**SPAN 6669 From Poetry to Music**

Lugo

The course will focus on how poetry is used by composers, and transformed into musical expression. We will discuss the concepts of rhythm, melodic contour, coloring, dynamics, and phrasing as they are used musically to respect the essence of the spoken language. In many cases we will examine how the same poetic text may be set and viewed by different composers. Among the poets to be studied are: Machado, Lorca, Bécquer, N. Guillén, Benarós, and Mistral, depending upon the availability of recorded music and other sources. Students do not need to have musical abilities for this class; rather, the class focuses on how to listen to poetry with different ears. (1 unit).

**Required text:** None



## **SPAN 6761 Women and Love: Nineteenth & Twentieth Century Spanish Literature**

Ríos Sánchez

This course will examine the different forms of love relationships apparent in important works of those authors who are most representative of 19th- and-20th century Spanish literature. It will also focus on the woman's roll and the different ideals of beauty inherent in the different literary movements comprised within this period: Romanticism, Realism, Fin del Siglo (Modernism and '98), and Group of '27. Each of the texts will be analyzed according to its movement, context and author. In addition, the course will also focus on the following: to understand the connections between the literature and its social, cultural and artistic context; to distinguish the individual characteristics of each author; to develop a capacity for literary analysis and commentary of both fragmented and complete texts. (1 unit)

**Required texts:** Rosalía de Castro, *La hija del mar* (Madrid: Akal. Bécquer); Gustavo Adolfo, *Rimas. Leyendas. Cartas desde mi celda*, ed. de Pilar Palomo (Bécquer, Critica); Benito Pérez Galdós, *Tristana*, introd. Ricardo Gullón (Madrid, Alianza Editorial); Emilia Pardo Bazán, *Memorias de un solterón*, ed. de Ángeles Ayala (Madrid, Cátedra); Ramón del Valle-Inclán, *Sonata de otoño. Sonata de invierno*, ed. de Leda Schiavo (Madrid: Espasa Calpe); Federico García Lorca, *Bodas de sangre*, ed. de A. Josephs (Madrid: Cátedra); material in course pack form available at the Middlebury library.

## **SPAN 6763 Sor Juana Inés de la Cruz and the Culture of the Baroque**

Saldarriaga

This seminar will focus on the life and writings of the 17th-century Mexican nun, Sor Juana Inés de la Cruz (1649–1695), who is considered not only one of the major literary figures of Colonial times, but also the first feminist of the New World. We will study her poetry, drama, autobiographical letters, and theological writings in the context of the main cultural trends of the Baroque: the new scientific discoveries, painting vs. poetry, the debate on Holy images, theories about the women body, women educational discourse, etc. (1 unit)

**Required texts:** Juana Inés de la Cruz, *Poesía lírica* ed. José Carlos González Boixo (Madrid: Cátedra, 2000); Octavio Paz, *Sor Juana Inés de la Cruz o las trampas de la fe* (Barcelona, Seix Barral).

**Recommended text:** Juana Inés de la Cruz, *Poesía, teatro, pensamiento* ed. Georgina Sabat de Rivers & Elias Rivers (Madrid: Espasa-Calpe, 2004).

## **SPAN 6780 Writing Under the Regime**

Highfill

This course will focus on the narrative literature and film produced during and immediately after the Franco Regime (1939–1975). We will begin by considering the creative, evasive strategies used by writers and film-makers, who, while working under the threat of censorship and imprisonment, nevertheless published scathing critiques of life in a totalitarian society. And based on their representations of everyday life in Francoist Spain, we will delve into the operations of power, examining not only the brute power imposed by the State upon its subjects, but also the less visible, pervasive power that those subjects impose upon themselves and each other. In other words, how does power operate in everyday life—in the



formation of (gendered) identities, in family relations, in linguistic expression? How do these texts explore the possibilities and limits of countering oppressive modes of power? Theoretical readings include works by Hannah Arendt, Michel Foucault, Giorgio Agamben, Michel de Certeau, and Judith Butler. Films include: Luis Buñuel, *Las Hurdes: Tierra sin pan* (1933); Juan Antonio Bardem, *Muerte de un ciclista* (1955); Carlos Saura, *La caza* (1966), and *El jardín de delicias* (1970). (1 unit)

**Required texts:** Camilo José Cela, *La familia de Pascual Duarte* (Barcelona: Destino, 2003); Rafael Sánchez Ferlosio, *El Jarama* (Barcelona: Destino, 2002); Luis Martín-Santos, *Tiempo de silencio* (Barcelona: Seix Barral, 2001); Mercè Rodoreda, *La plaza del Diamante* (Barcelona: Edhasa, 2001); Carmen Martín-Gaité, *El cuarto de atrás* (Barcelona: Destino, 2001); material in course pack form to be purchased at Middlebury.

### **SPAN 6781 Major Latin American Poets**

*Sefamí*

This course will concentrate on five major Latin American poets of the 20th-century: Jorge Luis Borges (Argentina, 1899–1986), Vicente Huidobro (Chile, 1893–1948), César Vallejo (Peru, 1892–1938), Pablo Neruda (Chile, 1904–1973), and Octavio Paz (Mexico, 1914–1998). These poets have had remarkable impact on younger generations. Their work has become foundational in their respective countries and internationally (Neruda and Paz were awarded the Nobel Prize for Literature). Emphasis will be given to textual analysis of the poems and a review of the poetics of each of the authors. (1 unit)

**Required text:** Material in course pack form to be purchased at Middlebury.

### **SPAN 6782 Contemporary Latin American Theatre in Performance**

*Alegría*

A detailed study of some representative Latin American plays and playwrights of the 20th-century, with emphasis on the historical, cultural, and political context in which the plays were first written or first performed and the playwrights worked. The course will feature a brief introduction to the evaluation of scripts as blueprints for theatre as opposed to finished literary texts. Classroom activities will include impromptu and rehearsed readings of the plays, providing a first-hand grappling with, and understanding of, regional Latin American dialects, intonations, speech rhythms, and vocabulary. Rehearsed staged readings of substantial fragments of the plays will be assigned to be performed and critiqued in class. The plays under study will be 1) *El gesticulador* by Rodolfo Usigli (Mexico), 2) *A la diestra de Dios padre* by Enrique Buenaventura (Colombia), 3) *La empresa perdona un momento de locura* by Rodolfo Santana (Venezuela), 4) *Collacocha* by Enrique Solari Swayne (Perú), 5) *Pequeños animales abatidos* by Alejandro Sieveking (Chile), 6) *Túpac Amaru* by Osvaldo Dragún (Argentina), and 7) *Cavando en la arena* by Alonso Alegría (Perú).

**Required text:** Material in course pack form to be purchased at Middlebury.



**SPAN 6694 Using Technology for Instruction and Assessment in Second-Language Study**

*Davis*

Designed for current and future teachers, this course provides a hands-on introduction to the wide range of technologies available for use in the study of second languages and cultures. Participants will gain practical experience in (1) the evaluation and use of commercial and non-commercial technology-enhanced materials; (2) the design and use of original Web-based language-learning tools; and (3) the use of technology to address the implementation of the National Standards for language learning. We will study current trends in the field, the pedagogical use of communication tools, Web-based learning environments, and course management tools. The course is open only to students who are beginners in the use of instructional technologies. Pre- or co-requisite of SPAN 6695 Spanish L2 Teaching Methods or equivalent. (1 unit)

**Required text:** Material in course pack form to be purchased at Middlebury and CD-ROMs to be supplied by professor. Students should bring their own teaching materials on disk (word processor format) and/or web materials on a server for use in class projects.

**SPAN 6695 Spanish L2 Teaching Methods**

*Davis*

This course is an introduction to the basic principles of second language acquisition and their application in classroom settings. Topics covered include instructional techniques for developing the three language modes (presentational, interpretive, interpersonal), standards for foreign language learning (U.S. and European frameworks), proficiency assessment, content-based instruction (CBI), techniques for addressing learner variables, and the role of culture in the L2 classroom. In addition to the theoretical readings and discussions, students will develop a portfolio of teaching materials ready for classroom use.

**Required texts:** J. Lee & B. VanPatten, *Making Communicative Teaching Happen* (2nd ed., McGraw Hill, 2003); Alice Omaggio, *Teaching Language in Context* (3rd ed., Heinle & Heinle, 2001).

**SPAN 6791 Pedagogy and Practical Challenges: A Latin American Literature Survey for Teachers**

*Invernizzi*

In this course, students will work with and analyze many of the Latin American works on the Advanced Placement reading list. An important difference with the AP list will be the addition of some works in order to gain greater breadth. A special emphasis of the course will be on pedagogical strategies for each reading. Detailed discussion will focus on different teaching approaches and what might be most effective in discussing this material with high school students. Attention will also be given to which works can be compared and contrasted fruitfully and which works best lend themselves to enriched understanding by viewing film adaptations or delving into literary criticism and reviews. In all cases, our chief goal will be to illuminate how to teach these works, not merely to develop or study critical interpretations. Students will draw up and have, ready to be used with their own



students, questions, pre- and post-reading activities and general ideas to make the readings easier and very comprehensible for high school age students. Students will also have, at the end of the course, a folder with articles and other peripheral readings ready at hand for easy perusal when teaching their own high school course. The reading list includes representative readings from different periods of Latin American literary history from pre-Columbian times to the present. (1 unit)

**Required texts:** Gabriel García Márquez, *Crónica de una muerte anunciada* (Buenos Aires: Editorial Sudamericana, 1981); Antonio Sobejano-Morán, *Introducción a la literatura latinoamericana* (Newburyport, MA: Focus Publishing, 2005); Albertina Saravia, *Popol Vuh: Antiguas historias de los indios quichés de Guatemala* (Mexico: Editorial Porrúa, 1975); material in course pack form to be purchased at Middlebury.





# The Graduate School in Guadalajara

Proulex Comlex

Av. Justo Sierra 2439

Col. Ladron de Guevara CP 44600

Guadalajara, Jalisco, MEXICO

## FACULTY

**Rebeca Acevedo**, from Mexico, received her Ph.D. from the University of Michigan. She is currently Associate Professor of Spanish linguistics at Loyola Marymount University. Her research focuses on issues of linguistic policies, dialectology, intercultural rhetoric, and Mexican and U.S.A. Spanish. Her recent publications include "Perspectiva histórica del paradigma verbal en el español de California" in *Research on Spanish in the United States* (2000), *El español mexicano durante la Colonia: El paradigma verbal en el altiplano central* (2000) and, has been co-author of "El género periodístico en el español de los Estados Unidos" in *Revista Iberoamericana* (2003) and *A manera de ensayo* (1998).

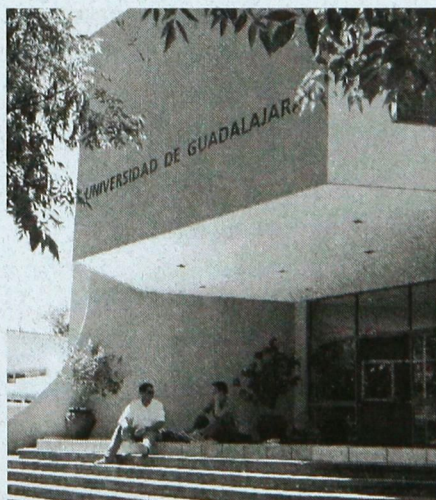
**Daniel Chávez**, Director of the Spanish Graduate Program in Guadalajara, is from Mexico and received his Ph.D. from the University of Michigan in the area of Romance Languages and Film Studies. He is currently visiting Assistant Professor at The University of Kentucky in the department of Hispanic Studies. With M.A. degrees in both Spanish and Latin American Studies from Ohio University, he has published several articles on film, literature, and cultural studies. His current research includes film and visual culture, cultural studies and literatures from Mexico and Nicaragua. He has taught courses in cinemas of the Hispanic World (Latin America and Spain), Literature and Latin American Revolutions, History and Comic Books, and Latin American Popular Cultures. He recently published two articles: "Residencia en la imagen, Pablo Neruda en la fotografía y el cine" (2006) and "Tarzán en Chapultepec o la modernidad visual en la historieta mexicana" (2005).

**Carmen (Carla) Fernández Juncal**, from Spain, earned her Ph.D. at the University of Salamanca. She was awarded a fellowship at the University of Moscow (Lomonosov). She currently serves as Professor of Linguistics at the Faculty of Philology in Salamanca, where she has been recently elected as Vice-dean. Her main topics of research focus on Sociolinguistics and Dialectology. About these subjects she has published such books as *Variación y prestigio. Un estudio sociolingüístico en el oriente de Cantabria* and *Variación léxica y variación social*. She has collaborated on materials for the learning of Spanish as a second language and has taught in many programs for teachers and graduate students specializing in Spanish. She is also a teacher in the Master of ELE at the University of Salamanca.



**Ana Martínez Lage** from Pamplona, Spain, is Associate Professor of Spanish at Middlebury College where she teaches undergraduate courses in Spanish language and culture at all levels. She earned her *licenciatura* in Spanish Philology at La Universidad de Navarra, and her Ph.D. in Spanish Applied Linguistics and Second Language Acquisition at Pennsylvania State University. She has taught at the University of California, Irvine, George Mason University, and also taught a number of graduate methodology and second language acquisition courses in the summer Spanish School in Vermont. Dr. Martínez-Lage has developed a variety of teaching materials and has co-authored an introductory textbook, *¡Tú dirás!*, and a CD-Rom for beginning Spanish, *Mundos Hispanos*. Her research interests include the design and development of teaching materials as well as the use of technology in language learning.

**Joaquín Roses**, from Spain, received his Ph.D. from Brown University, and his *licenciatura* from the Universidad de Córdoba, Spain, where he is now an associate professor. He also teaches to students of Wellesley, Smith, Trinity, Wheaton, Oberlin, and Wooster Colleges in Preshco (Programa de Estudios Hispánicos en Córdoba). He is a specialist in the poetry of Góngora, and has published five books on the subject, *Una poética de la oscuridad: la recepción crítica de las Soledades en el siglo XVII* (1994), *Góngora Hoy I-II-III* (2002) (ed.), *Góngora Hoy IV-V* (2004) (ed.), *Góngora Hoy VI: Góngora y sus contemporáneos, de Cervantes a Quevedo* (2004) (ed.) and *Góngora Hoy VII: El Polifemo de Góngora* (2005) (ed.) collections of critical studies. Joaquín Roses has also edited six books of essays since 2003: *Cincuenta años de Cantico*, *Literatura cubana del siglo XX: lo que se ganó*, *Borges y el sur*, *Buñuel a imagen de la letra*, *Luis Cernuda en el contexto europeo y americano*, and *María Teresa León, compromiso y melancolía*. He has also authored *García Lorca: letra y dibujo de una vida* (1996) and *Invocaciones: Retratos de poetas y escritores por Joaquín Vaquero Turcios* (1998). His bibliography includes more than forty articles on the literature of Spain and Spanish America. He has directed more than twenty conferences and professional meetings.





**Salvador Velazco**, from Mexico, received his Ph.D. from the University of Michigan. He is currently an Associate Professor of Spanish at Claremont McKenna College. He is the author of *Visiones de Anahuac. Reconstrucciones historiográficas y etnicidades emergentes en el México colonial: Fernando de Alva Ixtlilxochitl, Diego Muñoz Camargo y Hernando Alvarado Tezozomoc* (Guadalajara: Universidad de Guadalajara Press, 2003). Presently, he is working on a new research project on contemporary political Latin American cinema. From this project, he recently published two articles: "Intertextualidad e ideología en *Entre Marx y una mujer desnuda*" (2004) and "*Rojo amanecer y La ley de Herodes: cine político de la transición mexicana*" (2005).

**Rosa Yáñez**, from Mexico, received her *licenciatura* in Latin American literature from Universidad de Guadalajara; M.A. from New Mexico State University, Las Cruces; and her Ph.D. in anthropology at UNAM. She is a member of the National Research System in Mexico. She currently teaches courses on literature and anthropology at the Department of Mesoamerican and Mexican Studies at Universidad de Guadalajara. Her publications include two books: *Guerra espiritual y resistencia indígena. El discurso de evangelización en el obispado de Guadalajara, 1541–1765* (2002); and *Rostro, palabra y memoria indígenas. El occidente de México, 1524–1816* (2001). She has also authored numerous articles on her areas of interest including: colonial literature, history, linguistics, and anthropology of the indigenous groups of Mexico in general, and of Jalisco in particular.



# 2006 Guadalajara Course Descriptions

*Schedules, texts, and staffing are subject to change*

## *Linguistics*

### **SPAN 6609 Values and Uses of the Subjunctive in Spanish**

*Acevedo*

"A grammar of rules controls you; a grammar of meaning empowers you"

—Ricardo Otheguy, 1997

The subjunctive is one of the Spanish grammatical concepts that takes a long time for second language learners to acquire. In order to better understand the function and common uses of the Spanish subjunctive mood, in this course we will review different theories scholars have offered to explain mood selection. This course aims to help graduate students to understand the syntax and semantic of complex sentences in Spanish with special reference to mood in dependent clauses. We will also focus our attention on the pragmatic function of verbal moods in Spanish throughout extensive practice and authentic text analysis. (1 unit)

**Required texts:** TBA; material in course pack form.

### **SPAN 6701 Social and Geographical Variations of Spanish Language**

*Fernández Juncal*

The course provides information regarding different varieties of Spanish. First we will study social variations in the language, especially those related to gender, age, and socio-economic differences; in this section we will also consider questions regarding linguistic sexism. Second, the course analyzes geographical differences in all of the Spanish speaking territories and also the influences of the neighboring languages. The class includes a variety of practical exercises and working materials. (1 unit)

**Required text:** Material in course pack form.





## **SPAN 6702 Language Policy in Mexico**

Yáñez

This course studies the evolution and implementation of language policies from colonial times to the present. For the colonizing process, Mesoamerican language diversity represented a problem hindering evangelization and the raising of a steady work force. This situation triggered different responses throughout the colonial period and we will analyze such responses in texts used for evangelization, in manuals for arts and language training, and also in bilingual confession books (in Spanish and indigenous languages). Other readings include private letters, chronicles, and some official edicts issued by the Spanish crown. For the 19th- and 20th-centuries the class focuses on the ways in which Spanish language was disseminated and favored as the main language as well as the response of several indigenous communities fostering the revitalization of Mesoamerican languages. One of the most important consequences of the latter movements is the recent production of literary works in indigenous languages which we will read in translation (1 unit).

**Required text:** Material in course pack form.

**Recommended supplemental text:** Shirley Brice Heath, *Telling Tongues. Language Policy in Mexico. Colony to Nation* (New Cork and London: Teachers Collage Press, 1972).

**This course is cross listed with Culture.**

## **SPAN 6703 Phonetics, Orthography, and other Norms in Spanish**

Fernández Juncal

This course reviews the principles of Spanish phonetics (phonemes, variants, accent, and intonation) primarily from a practical point of view, but also in relation to orthography. Regarding the latter aspect we will study the writing norms through examples and tests from the perspective of the most recent reforms of the Spanish language. The last part of the course is devoted to the study of questions related to lexical and morphosyntactical norms through practical exercises. (1 unit)

**Required text:** Francisco Moreno Fernández, *Ejercicios de fonética española para hablantes de inglés* (Madrid: Arco Libros, 2000).

## **Culture**

## **SPAN 6651 Hispanic Documentary Cinema**

Vélazco

This course provides a comprehensive introduction to the thematic and stylistic variety in documentary films from and about Latin America. First we will examine a series of questions related to the content, form, and politics of the documentary film. Then, through documentary cinema, the course will provide students with insights into the historical, political, economic, social, and aesthetic tensions that have shaped Latin America. The course includes works by Santiago Álvarez, Fernando Birri, Luis Buñuel, Patricio Guzmán, Luis Ospina, Fernando Pérez, Lourdes Portillo, Marta Rodríguez, Juan Carlos Rulfo, Fernando Solanas, Carmen Toscano, Wim Wenders, among others. (1 unit)

**Required texts:** Paulo Antonio Paranaguá, ed., *Cine documental en América Latina* (Madrid: Cátedra/Festival de Málaga, 2003); material in course pack form.



## **SPAN 6702 Language Policy in Mexico**

Yáñez

This course is cross listed with Linguistics—see Linguistics section for description.

## **SPAN 6730 Visual Culture and Nation Building in Latin America**

Chávez

This course revisits the processes of nation building and the consolidation of diverse hegemonic arrangements in Latin American history from the perspective of mass visual media. The main focus is on Mexico. However, some examples and important cases are drawn from other Latin American countries including Brazil, Colombia, and Argentina among others. Working with the fundamental concepts in the fields of Cultural and Media Studies, we will analyze the production, distribution, and consumption of cultural artifacts related to the national visual sphere including: photography, comic books, films, telenovelas, and the internet. The main analytical concepts come from the theoretical categories specific to each medium, but we will also pay special attention to the opinions and theoretical frameworks emerging from the region in the voice of cultural critics such as: Jesús Martín Barbero (Colombia), Néstor García Canclini (Argentina and Mexico), Beatriz Sarlo (Argentina), and Carlos Monsiváis (Mexico) among others. (1 unit)

**Required texts:** Néstor García Canclini, *Consumidores y ciudadanos* (Mexico: Grijalbo, 2001); Anne Rubenstein, *Del Pepín a los Agachado: comics y censura en el México posrevolucionario* (Mexico: Fondo de Cultura Económica, 2004); Anthony Smith, *Nacionalismo* (Madrid: Alianza, 2004); material in course pack form as PDF archives.

## **SPAN 6731 The Nationalisms of Spain**

Martínez Lage

Since the late 1400s, Spain has endured the constant tension between acceptance and rejection by a centralized power, which has attempted, at times with clear success, to eliminate regional differences and to eradicate national identities. After almost 40 years of strict repression (1939–1975), the return to democracy in Spain has revitalized strong nationalist sentiments, particularly in the three regions of Cataluña, País Vasco, and Galicia (also known as “nacionalidades históricas”). In this course we will examine the birth, consolidation, and evolution of these nationalist movements from a social, historical, and political perspective. We will consider how these regions view themselves and one another, and we will explore how regional nationalism might survive the consolidation of the European Union. Students will work with a variety of essays, journalistic articles, literary texts, and movies. (1 unit)

**Required texts:** Matías Antolín, *Agur, ETA. El adiós a las armas de un militante histórico* (Madrid: Temas de hoy, 1997 sexta edición); Daniele Conversi, *The Basques, the Catalans and Spain. Alternative Routes to Mobilization* (Reno: University of Nevada Press, 1997); José Luis de la Granja, et al, *La España de los Nacionalismos y las Autonomías* (Madrid: Síntesis, 2001).

**This course is cross listed with Literature.**



## SPAN 6732 Representations of Democracy in Latin American Narrative

Vélazco

During the 1990s, most Latin American nations moved towards fully democratic political systems despite years of *caudillismo*, military dictatorships, revolutions, and *coups d'état*. This course will analyze the representations of Latin America's new political reality in its narrative. We will study not only the esthetic dimension of the texts, but also the historical, cultural, political, and social elements related to the ongoing process of Latin American (re)democratization. The course materials correspond to different geographic areas: Mexico, Central America, Peru, Colombia, and the Southern Cone (Argentina, Chile). Most of the authors included belong to the Post-boom of the new Latin American fiction. (1 unit)

**Required texts:** Ángeles Mastretta *Arráncame la vida*; Marcela Serrano, *Lo que está en mi corazón*; Antonio Skármeta, *La insurrección*; Luisa Valenzuela, *Gambio de armas*; Fernando Vallejo, *La virgen de los sicarios*; Mario Vargas Llosa, *Lituma en los Andes*; material in course pack form.

**This course is cross listed with Literature.**

### Literature

## SPAN 6668 Latin American and Spanish Short Story in the Twentieth Century

Roses

The course presents an approach to the Latin American and Spanish short story during the central years of the 20th-century, the decades of the 50s and 60s. With this objective in mind the first sessions are devoted to the theoretical elements essential for the analysis and interpretation of short narrative texts. After this, we will briefly review the fundamental historical and critical ideas pertinent to the understanding of literary works in the Spanish speaking world. Finally, the most substantive part of the course focuses on the analysis and commentary of the short stories representative of this era. (1 unit)

**Required texts:** Material in course pack form with Word or PDF documents including: selected Latin American short stories by Jorge Luis Borges, Julio Cortázar, Juan Rulfo; selected short stories from Spain by Ignacio Aldecoa, Carmen Martín Gaité, Ana María Matute.

## SPAN 6670 Time Travel through Culture. Baroque and Neo-baroque Aesthetics in Twentieth Century Latin American Literature

Roses

One of the functions of literary historiography and theory is to delimit movements and styles corresponding to each era. In opposition to this, Borges proposes that history of literature is not a map of names, countries, and eras, but rather the development, without borders, of a single written idea of a spirit traveling through all times and all literatures. Exploring Borges' proposal, we will study a movement with two different eras of splendor. The 17th-century Baroque, perhaps the most complex of literary movements, represents the first apex of Spanish literature with figures like Cervantes, Lope de Vega, Góngora, Quevedo, and Calderón but has since become an aesthetic constant appearing and re-appearing throughout the centuries.



As it happens, the movement reaches a new era of splendor at the end of the 20th-century in the works of many Latin American writers. Such works represent a reenactment of the old principles and belong to what is now known as the Neo-baroque. Several of the Neo-baroque authors introduced their ideas in theoretical articles and essays, some others through their creative writing. The goal of this course is to follow this passionate trip through time to understand, in its proper cultural and aesthetic context, the 20th-century classics of the Neo-baroque including poetry by Darío, Vallejo, Neruda, and Paz; essays by Borges, Lezama, and Fuentes; and novels by Carpentier, Arenas, and Sarduy. (1 unit)

**Required texts:** Alejo Carpentier, *Concierto barroco* (Madrid: Alianza); Reinaldo Arenas, *El mundo alucinante* (Barcelona: Tusquets); Severo Sarduy, *De donde son los cantantes*, ed. Roberto González Echevarría (Madrid: Cátedra); material in course pack form with poetry, essays, and literary criticism provided as PDF and Word archives.

### **SPAN 6731 The Nationalisms of Spain**

*Martínez Lage*

This course is cross listed with Culture—see Culture section for description.

### **SPAN 6732 Representations of Democracy in Latin American Narrative**

*Vélazco*

This course is cross listed with Culture—see Culture section for description.

### ***Professional Preparation for Teachers***

### **SPAN 6692 Incorporating Reading in the Spanish Language Class**

*Martínez Lage*

This course is designed for Spanish teachers (current and future). Its purpose is to provide a solid understanding of the role that reading plays in the acquisition of a foreign language. During the first part of the course, we will study and discuss different theories about the reading process in both L1 and L2. In the second half of the course, students will have an opportunity to apply what they have learned as they develop their own materials. (1 unit)

**Required text:** Meena Singhal, *Teaching Reading to Adult Second Language Learners. Theoretical Foundations, Pedagogical Applications and Current Issues*; material in course pack form.





# The Graduate School in Spain

Prim 19 Primera Planta

28004 Madrid, SPAIN

Telephone: 011-34-91-319-8188

Fax No: 011-34-91-310-0036

The capital of Spain offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The Middlebury College program in Spain, as of February 2003, is housed at *Sede Prim* in a very central location within short walking distance of Cibeles and Puerta del Sol, perhaps the most symbolic landmarks in the heart of the city of Madrid. At *Sede Prim* Middlebury has its main offices for Spain, classrooms, a computer lab, and a small library.

Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus. In Madrid, the students follow a program consisting of four courses one semester and five courses the other. Course choices and whether four or five courses are taken in the fall or the spring, depend on academic performance at Middlebury and upon previous studies, needs, and interests. Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory. M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters, history, art, architecture, and literature. Therefore students will be advised to purchase "Historia de España" by J.M. Roldan, or any other concise history of Spain.

Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until mid-May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing, and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail during the summer months.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished group of some of the most renowned scholars in Spain, including university professors, and other authorities in the fields of letters, history, the social sciences, and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there, although there are also several classes taught by Latin American scholars about Latin American topics.





### **The Undergraduate Program**

Middlebury College offers undergraduate programs at the Study Center in Madrid, la Universidad Carlos III in Getafe, la Universidad Internacional SEK in Segovia, la Universidad de La Rioja in Logroño and la Universidad de Córdoba. For information and an application, please contact Middlebury College Off-Campus Study office at (802) 443-5745 or at [studyabroad@middlebury.edu](mailto:studyabroad@middlebury.edu).

**Housing:** Arrangements for accommodations in Madrid are made by the students with the aid of the Housing Coordinator of the School, who keeps an up-to-date list of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The approximate expense for room and board for the 2006–07 academic year is \$9,500.

### **Administrative Staff**

**Director: Kim Griffin**, Ph.D., The Ohio State University. Upon receiving an M.A. from the Middlebury College Spanish School, Professor Griffin became the Assistant Director of the School in Spain. After receiving her doctorate in foreign language education, she directed the faculty of philology at la Universidad Europea de Madrid. She has published articles on second language acquisition and is a frequent speaker at seminars organized by Madrid's Universidad Complutense, la Universidad de Salamanca, and la Colegio de Doctores y Licenciados.

**Assistant to the Director: Lena Santillana** received her M.A. from the Middlebury College Spanish School and has worked for the School in Spain since 1993. Previous to working for Middlebury, her experience includes teaching at high school and college level in the state of Washington. For the Madrid program, she handles orientation and preparation for students going abroad, student registration and all non-academic affairs.



**Housing and General Administration:** **Laura Hernández** received her degree in Spanish, French, and English translation from the Institut Supérieur Cluny-Iseit in 1993. Before joining the School in Spain, she worked for a non-profit foundation organizing the international congress-exhibition, Expolingua. As Housing Coordinator, she helps students with housing and organizes the program-sponsored trips.

**Coordinator for Development and Site Programs:** **Teresa Cordova** received her degree in International Relations from Tufts University and her M.A. from the Middlebury College Spanish School. She previously worked as the Coordinator for the Association of Northamerican University Programs in Spain and the Fulbright Commission.

### **Coordinator for Student Affairs and Integration: Gabriel Guillén**

The following list is representative of the courses offered in recent years. It is possible that some of them may not be offered each year. Please do not use this course list for final course selection. For current lists and descriptions please consult the Web page: [http://www.middlebury.edu/academics/lb/graduate/spanish\\_graduate](http://www.middlebury.edu/academics/lb/graduate/spanish_graduate).

#### Fall Semester

### **LANGUAGE**

- SP 5503 Fundamental Problems in Spanish Grammar
- SP 5507 Oral Expression in Spanish
- SP 5602 Translation: General and Literary
- SP 5607 Written Communication in Spanish
- SP 5622 Syntax of the Simple Sentence

### **CULTURE AND CIVILIZATION**

- SP 5533 El Greco, Velázquez, Goya
- SP 5558 Historical Approach to Women in Spain
- SP 5637 20th-Century Spain
- SP 5643 Texts and Contexts of Latin American Culture

### **LITERATURE**

- SP 5561 Classical Works: Literature of Spain
- SP 5563 Spanish Literature by Women
- SP 5764 Contemporary Latin American Short Story
- SP 5767 Ideology and Composition of the Quijote



## PROFESSIONAL PREPARATION FOR TEACHERS

SP 5693 Acquisition of Spanish as a Second Language: Theory

Spring Semester

### LANGUAGE

SP 5506 Today's Spanish

SP 5519 The Subjunctive

SP 5603 Translation: Political/Social/Economic

SP 5607 Written Communication in Spanish

SP 5623 Syntax of the Compound Sentence

### CULTURE AND CIVILIZATION

SP 5535 Modern Spanish Painting, 19th-Century to Picasso

SP 5539 Jews, Muslims, and Christians in Spain and Latin America

SP 5547 Contemporary Religious Movements in Latin America and Spain

SP 5633 History of Spanish Architecture







## LITERATURE

- SP 5562 Classical Works: Latin America
- SP 5684 Poetry and Society
- SP 5689 Love and Literature: From Bécquer to Valle-Inclán
- SP 5760 Advanced Literary Theory
- SP 5766 Women in Novels
- SP 5769 Modern Spanish Theater

## PROFESSIONAL PREPARATION FOR TEACHERS

- SP 5692 Acquisition of Spanish as a Second Language: Practice

*General Remarks: Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other U.S. universities. Permission from the Director of the School in Spain is required.*



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

RONALD D. LIEBOWITZ

President of Middlebury College

Ph.D., Columbia University

MICHAEL E. GEISLER

Dean of Language Schools and Schools Abroad

Ph.D., University of Pittsburgh

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at [www.middlebury.edu/~ada](http://www.middlebury.edu/~ada).

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Spanish School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

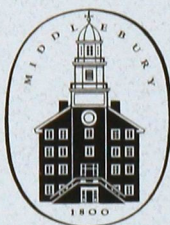
Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The  
Language  
Pledge®

The Language Pledge is a  
registered trademark of  
Middlebury College





**The Language Schools**  
**MIDDLEBURY COLLEGE**  
Middlebury, Vermont 05753

*On the cover: In 2005 the Spanish School observed the 400th anniversary of the publication of Don Quixote with a marathon reading of Cervantes' novel (in photo) and other events.*